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CATALOGUE RAISONNE
OF THE ETCHINGS OF
CHARLES MERYON

By LOYS DELTEIL

WITH THE ADDITION OF MANY NEWLY
DISCOVERED STATES
AND EDITED BY
HAROLD J. L. WRIGHT



NEW YORK

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LOYS DELTEIL

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TRANSLATOR'S PREFACE

The present translation of Monsieur Loys Delteil's well-known catalogue of the etchings of Charles Meryon (1907) owes its inception to Mr. W. P. Truesdell, who is publishing it. Negotiations for the rights of translation and publication had just been concluded between Mr. Truesdell and Monsieur Delteil when my article on "Some undescribed states of Meryon etchings" appeared in the *Print-Collector's Quarterly*, July, 1921 (Vol. VIII, No. 2, pp. 171-201). Mr. Truesdell, on seeing this article, at once realised that the new matter it contained should be incorporated, if possible, in his proposed translation, and took immediate steps to secure permission for this, inviting me to undertake the whole translation, and a complete revision of the states of the etchings by the aid of these notes and such proofs as were available in Museums and private collections in Great Britain and elsewhere. This work I now offer to my brother collectors in the hope that it may be found reliable and as nearly final as one can ever venture to hope any such catalogue can be.

As explained in my article in the *Print-Collector's Quarterly*, these notes on certain undescribed states of Meryon's etchings were based upon the results of a comparison of Mr. B. B. Macgeorge's famous collection of Meryon etchings, proof by proof with the splendid series in the British Museum. This comparison was made possible by the courtesy of Messrs. P. & D. Colnaghi & Obach of 144, New Bond Street, London, when they acquired this extensive collection in 1916, and was, indeed, undertaken on their behalf.

Knowing my gentle passion for discovering "states," and recognising the desirability and the possibilities of such a comparison as I proposed, they allowed me every opportunity for the work. The result amazed us all. The discovery of the existence of some fifty states undescribed by Monsieur Delteil in his well-known catalogue was an entirely unexpected event. Monsieur Delteil, it appears, had never seen the Macgeorge collection in its entirety, and had to depend upon photographs and descriptions by various British helpers. Notwithstanding the difficulties he must have encountered in this method of cataloguing he succeeded in making the splendid catalogue which has served us so well for sixteen years, and even now has only needed retouching in the few places where it has inevitably worn, so to speak.

At the suggestion of Mr. Campbell Dodgson, the Keeper of the Prints and Drawings in the British Museum,—who, by the way, made strenuous and laudable but unfortunately fruitless efforts to secure the Macgeorge Meryons, or at

least the most important and gap-filling items, for the Museum—I made as full notes as time and circumstances would permit, and preserved them until the revival of the *Print-Collector's Quarterly* in 1921 provided the long awaited opportunity for publishing them.

These notes have all been incorporated by permission in the present translation. Moreover, all the states have been again carefully revised by the aid of other proofs and much fresh data which have since come to hand. Further comparisons of many proofs from various sources with the proofs in the British Museum have provided confirmation of the new states or revealed still other undescribed states, until at last I begin to feel some degree of finality has been reached. That the present catalogue will be found faultless is too much to expect. If any discrepancies or new states should be discovered during the use of this catalogue by collectors, I should esteem it a privilege if these could be brought to my notice. But not until at least one hour after publication, please!

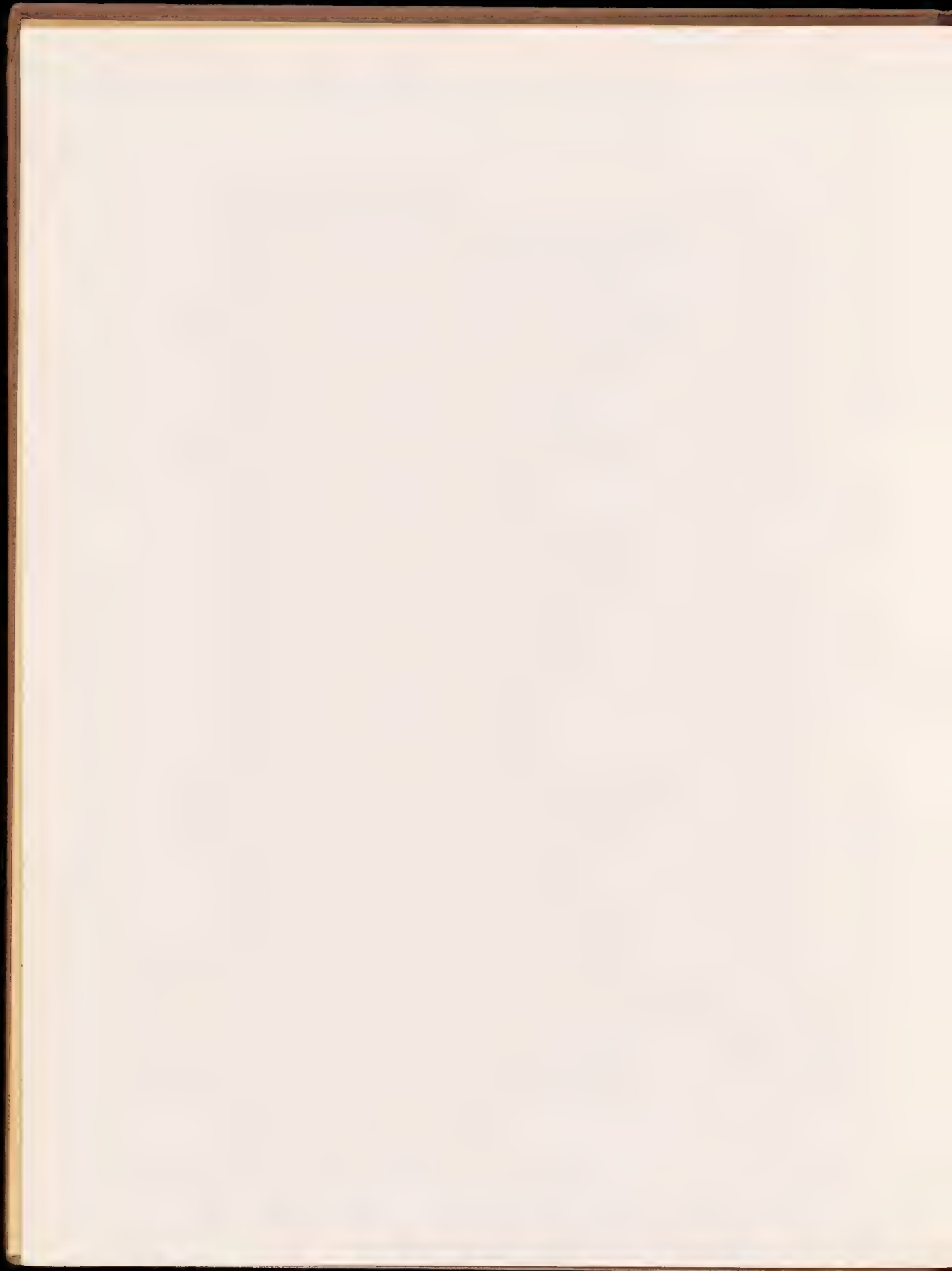
Many of the Meryon collections mentioned by Monsieur Delteil in his original catalogue (including the famous Macgeorge collection which was dispersed in the United States), have since been disposed of, and are therefore no longer available for ready reference. The present owners of proofs from these collections would do well to check the states of any such proofs by the aid of this present catalogue. Would that I could undertake the task for them, for I know what it involves! Particularly should I have liked also to have worked through the fine collections of Meryons that must by now exist in the United States. This, however, was impossible. Mr. Truesdell and other kind friends have undertaken this work for me, and I wish to thank them here for their courteous assistance. On this side I desire to thank particularly Mr. B. B. Macgeorge, Mr. Atherton Curtis, Major J. H. W. Rennie, Dr. J. Hutchinson, Monsieur F. Courboin of the Bibliothèque Nationale, Paris, Mr. Campbell Dodgson of the British Museum, Mr. Martin Hardie of the Victoria & Albert Museum, Mr. G. Mayer of Messrs. P. & D. Colnaghi & Co., Mr. R. A. Walker, Mr. Hugh Stokes and Monsieur Delteil for their frequent and willing help at various points. The many admirers and collectors of Meryon etchings here whom I have approached have all been only too willing to allow me to see their proofs and to assist me in my revision in every way.

Some attempt has been made to supplement the original records of auction prices with a few more recent prices, but one great difficulty was quickly experienced in that the states of the etchings are seldom quite satisfactorily recorded in sale catalogues. Now that the states are revised, it is practically impossible to be certain what particular state it was which was sold in any sale. Unless the author of a catalogue such as the present has actually himself checked, or has had carefully checked for him, the states of the prints being sold, records of the prices attained will be of little use. Auction prices are fickle things anyway, and too much reliance should not be placed on

them. At the best they are only approximate guides. Possibly the best service they can render is to enable us to judge the comparative rarity of a print, or state, as we note the number of times it has been offered for sale during a period of ten, fifteen or twenty years—a generation if you will.

In conclusion I should like to say how much I have enjoyed this work of revising the states of Meryon's etchings. It has necessitated close examination of many fine proofs, and the result has been to impress me more than ever with the magnificent quality to be found in his greatest Paris plates, and to make me realise afresh how dignified and noble and *unique* they are.

HAROLD J. L. WRIGHT
London, May, 1924



PREFACE TO THE ORIGINAL
FRENCH EDITION, 1907

Before presenting to the public this catalogue of the etchings of Charles Meryon which forms the second volume in the series of catalogues entitled *Le Peintre-Graveur Illustré*, we have been at some pains to endeavour to make it as complete as possible, and in this work we have been most encouraged by the warm welcome accorded to the first volume in the series.

It is only fair to add that we have experienced nothing but goodwill whenever we have mentioned Meryon's name to collectors, and the list of those who have assisted us by communicating to us their personal memories of the artist, or allowing us to see the treasures of their Meryon collections, is a lengthy one. Our first duty must therefore be to thank them here and now.

Their names are as follows:

In America: Mr. Frank Weitenkampf, Keeper of the Prints in the New York Public Library; Messrs. Howard Mansfield, H. H. Benedict, E. G. Kennedy and Frederick Keppel.

In England: Sir Sidney Colvin, formerly Keeper of the Prints and Drawings in the British Museum, and Mr. Whitman, the late Librarian there; Mr. H. S. Theobald, Mr. E. J. Deprez (of Messrs. P. & D. Colnaghi & Co.), and Messrs. Obach & Co.

In Scotland: Mr. B. B. Macgeorge, of Glasgow, the owner of the best Meryon collection extant (not excluding even the public collections). From this collection especially, we have obtained much useful data.*

In Austria: Messrs. Gottfried Eissler, Julius Hoffmann and Hermann Eissler.

In France: The Bibliothèque Nationale; Messrs. Henri Béraldi, Ch. Bermond, Alfred Beurdeley, Gustave Bourcard, Victor Bouvrain, Félix Bracquemond, Dr. Coffin, Mr. and Mrs. Atherton Curtis; M. Aug. Delâtre, Madame Frattesi (née Bléry); Messrs. L. Remy Garnier, Jules Gerbeau, Edm. Gosselin, N. Aug. Hazard, Ch. Hessèle, Charles Jacquin, André Joubin, Le Vicomte de Kergaradec, H. Le Secq des Tournelles, Lotz-Brissonneau, Malherbe & Parizy, Roger Marx, Paul Mathey, Tyge Möller, Et. Moreau-Nélaton; Mlle. Gabrielle Niel; Messrs. G. Petitdidier, A. Ragault, Alf. Strölin, Maurice Tourneux and Georges Vicaire.

* Now dispersed (see Translator's preface).

Note.—Several of the above-mentioned collectors are now deceased, and their collections have been dispersed by auction or privately. (Translator.)

In the Biographical Notice which follows, the name of Philippe Burty frequently appears. He it was who most loved and admired Meryon, and that at a moment when there was some merit in so doing. He was the first critic to appraise Meryon's talent at its full value. He knew Meryon personally, and the notes which he has left us concerning the master are therefore of great importance, and will always be the most fruitful source of information regarding his life and works.

Mr. L. Remy Garnier has very kindly lent us a copy of an unpublished manuscript by Meryon, the original of which formerly belonged to a Paris printseller and is now in Mr. H. H. Benedict's collection in America. This manuscript, very precious in more than one respect, is in fact nothing less than Meryon's personal criticism of his own etchings, set down by him in view of the imminent publication of Burty's catalogue of them. We have transcribed the major portion of these notes in the following catalogue.

Contrary to usual custom, it will be found that we spell Meryon's name *without* an accent. We have confirmed the fact that Meryon himself did not use the accent, either in his etched signature or in his manuscript signatures, except in one instance—on a proof bearing a dedication to Cadart. This absence of the accent is better understood if we remember that the name Meryon is of English origin. Of our predecessors, Mr. Aglaüs Bouvenne is the only one we recollect who rigorously respected the correct orthography of the artist's name.¹

Three important exhibitions of the works of Charles Meryon have been held abroad:

(a) at The Burlington Fine Arts Club, London, 1879, to which the following collectors lent proofs: Sir William Drake, Rev. J. Heywood, Messrs. G. L. Craik, R. Fisher, F. Seymour Haden, H. P. Horne, W. G. Rawlinson, De Salicis and Frederick Wedmore.

(b) at The Grolier Club, New York, in 1898, the exhibition being organized by Messrs. Avery, F. Weitenkampf, Howard Mansfield and Kennedy.

(c) at Messrs. Obach & Co.'s Gallery, London, 1902.

In France there has so far been no Meryon exhibition comparable with these, although the idea has often been discussed. "How mortifying it would be"—writes M. Roger Marx in the preface to the catalogue of the *Exposition des Peintres-Graveurs* in 1891,—"if strangers abroad should once again precede us in rendering that due homage which France herself has always been so slow in according to her geniuses—to her engravers especially. Such fears are not expressed by us merely in an attempt to voice the current pessimism. We are haunted by memories, . . . and Meryon's works have already been

¹ Dr. Charles Meryon's relatives refused to recognise his son, our Meryon, or to refer to our artist by the name of Meryon, but it is said they might have been willing to do so if he had consented to use the accent which they themselves did not use. (Translator.)

honoured by exhibition at the Burlington Fine Arts Club, in London, though Paris has yet to organize a similar exhibition. . .” Will the year 1907 see such an exhibition? There is every reason to hope so; one of our Museum directors is both occupied and preoccupied with the matter.

In the descriptions of the *states* of the etchings of Meryon, we are introducing an important innovation. Instead of adopting the double classification—*trial proof* and *state*—employed by Burty and Wedmore, we have preferred to use one sole method of classification—*state*, and we cannot do better than quote here, in order to explain our reasons for adopting this system, the words of an acknowledged master-etcher, M. Félix Bracquemond, who has written for us, at our request, an account of what constitutes a *state* of a plate. We give his letter in full, since it not only definitely describes what is meant by a *state*, but incidentally also, what is meant by a *remarque*:

Monsieur Delteil: You ask what is the exact signification of the two terms *state* and *remarque* which are always used in connection with the production and classification of engravings.* My reply is as follows:

A *state*—a term used in connection with the process of engraving—shows the engraver the precise point which his work on the plate has reached.

In fact, in order to be quite sure that his work is proceeding satisfactorily, the engraver either pulls a proof or has a proof pulled at certain stages, and such proofs he calls *states*.

If by a happy chance the engraver has been able, after seeing the first such proof, to consider his engraved plate satisfactorily completed and to print the edition of proofs immediately, and if during the printing of these the plate did not require to be retouched, there is said to be only one *state* of the plate.

There may be *states* of the line-engraving work, the etching, the mezzotint (which we ought really to consider as drypoint), and the aquatint. (Every engraver should know how to blend aquatint successfully with no matter what other method of engraving.)

A *state* is not only useful for showing the stage the work on the plate has reached; it is a necessity if the engraver wishes to continue his work successfully. The reason for this is simple. The shining coloured surface of the metal itself can only give an uncertain, varying idea of the form and contrasts of light and shade which the engraver is attempting to impart to the design. He must, therefore, rely upon guess-work, and can form no definite opinion of the progress he is making, until an actual proof, or *state*, is before him and he can exercise his judgment about it, if he has any! He has to consider whether the form and colour at the particular stage his work has reached are satisfactory, or whether the plate needs further retouching, —for form and colour are present in engravings just as much as in paintings. If he has to retouch the plate there will be more successive *states* to be proved, until the work, in whichever it is of these four methods of engraving, is brought to a satisfactory termination.

The *state* of an engraving is therefore not only a guide to the number of times the artist has had to trot round to the printer to get him to pull a proof to show him how his plate is advancing; it is also with the *state* that we come into full possession, so to speak, both in an artist's engraving and in a “trade” engraving. Indeed, in engraving, every line is studied and thought out beforehand, so that the exact effect may be obtained which the engraver desires.

And if, as do painters in their studies—“griffoni” as De Goncourt termed them,—the

* Or etchings. (Translator.)

painter-graver shows a certain indecision in that part of his plate where he gropes about, as it were, with his needle-point, he at least proves to himself the success of his crossing of line over line in a purposeful entanglement, and is enabled to avoid any mistake in the sketch he is making in the etching-ground, before biting the plate.

Engravings, therefore, of any kind, are not wrought by chance. The *states* of them prove this.

As to the *Remarque* (or *Remark*) this is of no assistance in gauging the effect or the form or the colour of an engraving. It must therefore be clearly distinguished from a *state*. It is the *state* which reveals the state of the work on the plate in its various stages as it is being worked upon by the engraver, and it is brought into being entirely by the engraver.

To which realm does a *state* belong,—to the Arts or Crafts? Does it make us interested in the art or in the craft of the engraver? Let us proceed slowly, Monsieur Delteil, and examine the question more closely.

Engraving is the only art, the only craft, which preserves, and can offer for inspection by all, the various steps and stages through which it has passed during its production until the moment of completion. The collection of the *states* of an engraving must be considered the best study or demonstration, not only for the engraver himself who has produced them, but also for a painter or sculptor who, by his artistic instinct as well as by his professional studies, is enabled to recognise the gradual intelligent building up of the final form and design through these various successive *states*.

There are not three arts, three imitations of Nature, but there are three crafts living on one art, one model fashioned by three craftsmen, so different that one can hardly recognise any relation between them. Nevertheless in its treatment of Nature, the procedure in Engraving is much like that in Sculpture. In spite of the distance which separates them there is a strong binding similarity between these two processes. In each of them the chief thing is the contrast of light and shade, colour being abstracted, and apparently resigned to Painting.

In Engraving the effect of light is obtained by the white of the paper. The shadows or blacks are given by the printer's ink. In Sculpture, the lights and shadows are directly provided by Nature, or in other words, Nature sheds her light upon the reliefs, thus causing shadows to appear on the under parts.

This short explanation was necessary in order to emphasise the importance of collecting the *states* of an engraving. We can now sum up our study of what constitutes a *state*—a matter for the engraver, before considering the *remarque*—a matter for the amateur.

The word *state* pertains strictly and solely to the engraving itself. That is to say it can only be applied by way of description to the engraving itself, to the actual engraved work put into the main subject and signed by the artist who engraved it. In the four kinds of engraving printed in an engraver's press the *state* is the only positive source of information which is of real utility, and is indeed indispensable for showing the stages the plate passed through, at what point it was worked upon with the burin, or rebitten or "rocked," or aquatinted.

All the *states* of an engraved plate, from the first to the last, are simply and solely interesting from the point of view of the work itself. But this is not the case with the *remarque*. It is something really quite foreign to, and apart from, the engraved work. Always placed in the *margin*—usually the lower margin—the *remarque* is so little a part of the engraving and is often so insignificant artistically, that anyone could copy it exactly with his pen, or produce it with the smallest type. Sometimes it is a comma, sometimes a semi-colon, and sometimes a hyphen such as printers employ or as we use in writing. But this hyphen in engraving becomes almost a personality; it is own brother to the *trait carré* (literally "square line")—the border-line with which the artist often encloses the engraved surface of the metal plate and which, whether circular, oval or any fancy shape, is always so termed, and in catalogues comes in for a good deal of remark as it is really a part of the engraving. We must therefore consider it more closely presently.

For the moment, however, we will look at two natural *remarques* produced by an as yet virgin plate, before it has been engraved at all.

If such a plate be covered with a sheet of paper and passed between the blanketed rollers of the press we shall notice upon the paper afterwards two *remarques*:—(a) a certain whiteness in the paper and, (b) the marks of the edges of the plate which show its shape and size. We have thus produced two *remarques* without the aid of any engraving tool of any kind!

If we now take the exact measures, to the minutest degree, of the size of the plate as registered on the paper by these marks of the plate-edges, we shall have, with the border-line, the two best *remarques* which no good catalogue would omit to record at the commencement of the description of the consecutive *states* of a plate. And yet after long experience I must confess that although one might think it possible to rely upon these minute measurements carried out to the border-line and to the plate-edges as these are recorded on the proof, they seem only a trap to deceive us. For if we print say three proofs, from the same plate, but on papers of varying thickness and texture, we shall find that the width of the plate as recorded on these proofs will measure, we will say, 150 millimetres in the one case, 149 millimetres in the other and 148½ millimetres in the third! The papers, it must be remembered, have to pass quickly through the press whilst they are still wet, and when they afterwards come to dry, they shrink in all sorts of ways. And if the size of the surface of the plate differs in these varying impressions, it follows that the measurements of the engraved surface enclosed within the border-line will vary also.

Upon what *remarque* then can we rely if the millimetre measure betrays us thus, and has to be used with such caution? In spite of my frequent disappointments with it, I shall still incline to regard these records of the plate-edges and of the border-line as excellent *remarques*, especially the border-line which is really an integral part of the engraved work itself.

Like a good *remarque* the border-line is frequently described by various qualifying statements of which it would be impossible here to give a complete list. Here are a few, however, culled at random from different catalogues which I have here before me as I write, so that I can say that they are "taken from Nature"! I find the border-line described as "thickened"; "broken"; "interrupted"; "completed in the gaps which were noticeable in the first state"; "thicker than in the second state"; "in this state it is a drypoint line"; "in the third state it is reinforced with the burin", "in the fourth state the gaps in the border-line are filled in unevenly"; "in the third state it is thicker than in the second state," etc., etc. So it goes on. There are some variations amid this monotony; we find mention of inexplicable accidents or omissions—"no date in the first state," "second state is dated," "third state, date changed"; "acid-stains"; "drypoint marks where the needle was tested, removed"; "address added or removed"; etc., etc. I give it up! And yet, it must be admitted, it is possible amid all this confusion of *remarques* to choose one which shall indicate the *state* adequately—on one condition, however, namely that this *remarque* shall not be confused with the *state* itself. This differentiation is not always observed, I'm afraid!

But all these *remarques*, and others of which no mention has been made, are ancient history, no doubt. To-day, Monsieur Delteil, we have another *remarque* which recently came into vogue,—I do not quite know when, though I have frequently engraved one. It is a solemn, grave affair, and I have no reason for hiding it from you. Here it is—"In progress for the proprietor—(here follows the name of the publisher)—Paris." The language shows it to be an innovation from the other side of the Channel, from Great Britain in fact. But this "*In progress*," etc., is only a forerunner. It is only allowed to remain on the plate during the successive *states* the work passes through until it is finally completed and ready for publication. These words are therefore only the *remarque* on the *early* proofs of such plates. In the *final* ones, they are replaced by a tiny etching or engraving in the lower margin which is thereafter referred to as the *remarque*, all proofs bearing it being termed *remarque proofs*. This *remarque* is therefore an agreed thing—an "*entente cordiale*"—and its specialty and originality become

apparent. It is neither an incident nor an accident. It is really and truly an engraving, usually by the same engraver who engraves the rest of the commissioned plate upon which it appears. Usually, but not always,—for sometimes it is the work of another engraver (I say engraver because he engraves this little engraving). The *remarque* is in fact an imbroglio and I have never really discovered what purpose it serves, although I have engraved many. I have, however, discovered what is involved in this *remarque* business, this “entente cordiale,” for a commission to engrave one plate really entails the engraving of two plates,—two engravings, with all their procession of *states* and *remarques*. . . !

Briefly, Monsieur Delteil, you are an engraver, you are an expert. Never confound *state* and *remarque*. *State* is used only of the engraving, whilst *remarque* is frequently only a commercial label replacing the older formula *Before all letters*.

BRACQUEMOND

Anything relating to Meryon should be of interest, and we therefore hasten to give extracts from several letters of Ch. Baudelaire which have quite recently been published in volume form by the “Librairie du ‘Mercure de France’”—a copy of this book having been very kindly lent to us by an amateur, Monsieur G. Teyssier. The letters in question were addressed to Poulet-Malassis, the publisher:

January 8th, 1860.

What I am writing to you this evening is worth writing: Monsieur Meryon sent me his card and we have met. He said to me: “You are living in a *Hôtel* the name of which must have attracted you, probably, I suppose, because it accords with your tastes.” Thereupon I glanced at the envelope of the letter he had addressed to me and noticed he had put “*Hôtel de Thèbes*.” It had reached me, all the same.

In one of his large etchings he has replaced a small balloon with a flight of birds of prey, and when I suggested it was a little far-fetched to introduce so many eagles in a Parisian sky, he replied that it was not so fanciful a feature as might be thought, since “those people” (meaning the Emperor’s government) had often sent up eagles to study the signs, according to a custom, and that this had been mentioned in the papers, even in the “*Monitor*.” I ought to say that he does not attempt to disguise his reverence for all sorts of superstitions, but he does not give very good reasons for them and he sees intrigues on every hand.

He drew my attention to the fact that in another of his plates (the *Petit Pont*) the shadow cast by some of the upper masonry of the *Pont Neuf* on the wall below the houses to left of it exactly represents the profile of a Sphinx. He said this was quite an accidental phenomenon, and that he had only noticed it later on when he recalled the fact that the study for the etching had been made shortly before the *Coup d’Etat*—the Prince being the person who in his acts and in his features most resembles a Sphinx.

He asked me if I had read the news about a certain Edgar Poe, and I told him yes, being more interested than anyone, and for good reason. Thereupon he asked me, very seriously, whether I believed this Edgar Poe really existed. I naturally asked him where he had heard these rumours, and he replied “From a Society of Authors who are very clever and powerful and are in the know.” And this was one of his reasons for doubting Poe’s existence: “*The Rue Morgue*—I made a drawing of the ‘Morgue’; *An Orang-outang*—I have often been likened to an ape. *This ape kills two women—a mother and her daughter*—I too have killed,

morally at least, two women, a mother and her daughter. Hence I have always taken this story to contain allusions to my own misfortunes. You would do me a great favour if you could find for me the date when Edgar Poe, believing himself to be quite original in his idea, wrote this story, and so allow me to see whether this date coincides with the date of my experiences. . . .

He also spoke admiringly of Michelet's book on Joan of Arc. . . .

February 16th, 1860.

And then Meryon! Oh, that was intolerable! Delâtre asked me to write some text for the album. Good! That would be an opportunity, thought I, for writing little rêveries of ten, or perhaps twenty or thirty lines, on these fine etchings—the philosophical rêveries of a Parisian idler. But Meryon would have none of these ideas. One must just put—"on the right we see this, on the left that." One must hunt up interesting references in old books. One must say—"Here there were originally twelve windows, but the artist has reduced them to six," and finally one must go to the City Hall to ascertain exactly when the demolitions took place. Meryon talked on, his eyes fixed on the ceiling, unwilling to listen to any observations. . . .

March 9th, 1860.

I turn over the page to ask you, very seriously, whether you will not undertake the publication of the Meryon album (which will be extended) to which I am supplying the text which, however, as you know, will not be quite after my own heart.

I must tell you I have already approached the firm of Gide about it. . . .

Meryon does not know how to go about things; he knows nothing of life. He does not know how to sell; he does not know how to find a publisher. Yet his work is readily saleable.

(Undated)

I am in a great difficulty, my dear fellow, as to how to reply to you regarding this Meryon affair. I have no rights in the matter, absolutely none. Meryon rejected, almost with horror, my suggestion that the text should consist of twelve little poems or sonnets; he also refused to agree to the idea of poetical meditations in prose. In order not to burden him, I promised to write—in return for three copies of the album, with good proofs—some text for the album, this text to be unsigned and in the form of a guide or manual.—It is with him direct, therefore, that you must treat. . . .

CHARLES MERYON

Among the master-etchers of the Nineteenth Century, the figure of Meryon stands out imposing and strange,—imposing because of the exceptional quality of his works which are so underivative, and strange by reason of the circumstances of his life and the sad memories they evoke, all the way through from his birth to his death.

Charles Meryon was born in Paris on November 23rd, 1821, in Dr. Piet's Nursing Home, rue Feydeau aux Batignolles.¹ He was the natural son of Charles Lewis Meryon,²—a physician, who was private secretary to Lady Hester Stanhope during her travels,—and a ballet-dancer from the Opera, Mlle. Pierre-Narcisse Chaspoux³ who was at that time twenty-eight years of age and was living at No. 7 rue Rameau. It was not until August 9th, 1824, that Meryon's father acknowledged the birth officially. He made over a sum of money for the boy's education when he left France shortly after.

Under the care of his mother—who was very fond of him and who died insane, be it noted, in 1837 or 1838—Meryon pursued his studies vigorously. He went to school first at Passy, and later at Savary's boarding-school, where he went by the name of Gentil, according to a letter of his dated May 29th, 1865, which was published in *Archives de l'Art Français*, 1877. In 1837 he was admitted to the Naval School at Brest, being given the number 47 on admission. He left the school two years later with the number 12 and a second-class certificate, and joined first the "Alger" and later the "Montebello" being then promoted to the first class. On this ship he visited Algiers, Tunis, Smyrna, Athens, Argos and Tiryns.

Already at this early period, and although he had quite voluntarily chosen a mariner's career, Meryon found himself attracted to the practical

¹ Meryon, "Notes particulières concernant les circonstances et événements de ma vie" (Private memoranda of the circumstances and events of my life).

² Born in 1783, died at West Kensington, London, 1877; buried at Rye, Sussex, the ancestral home and burying-place of the Meryons, who were of Huguenot descent. The ancestral family name is said by some surviving members of the family to have been originally Merignan. (Translator.)

³ We have been told that Meryon was the son of an English nobleman and of a married woman belonging to one of the greatest English aristocratic families, whose name was, however, not mentioned. Meryon, it is said, was not the artist's real name but was merely a derivative from his mother's name, Mary. Although this statement was made to us in all good faith, we fear we cannot doubt Meryon's own affirmation in the manuscript memoranda which we quote which are in Mr. Atherton Curtis' collection.

study of art, especially after staying with his father's family at Marseilles; and accordingly, when the "Montebello" returned to Toulon, he took lessons there from a painter, Victor Cordouan. His productions under the influence of this master were very fuzzy. They showed practically no gradations of tone between the high lights and the shadows. But the drawing in them was already very exact, delicate and elegant.¹

The following year (1842) Meryon joined the sloop "Rhine," as "enseigne de vaisseau" (midshipman), under Captain Bérard, and it was not until 1846 that he returned to France, having meantime visited New Zealand, New Caledonia and Oceania, virgin countries which stirred his ardent imagination and proved very attractive to his sensitive nature.

Wherever the ship put in for any length of time Meryon made numerous sketches of the surroundings and principal features, some of these sketches being used by him later as a basis for certain of his etchings which he originally intended should illustrate a journal of his voyages which he proposed to publish (see Nos. 63 to 72 and 74). The Jardin des Plantes (Botanical Gardens) in Paris possesses a painted plaster model of a female austral whale which was captured by the crew of the "Rhine" in Akaroa Bay, New Zealand, reduced from the scale model made from nature by "M. Meryon, enseigne de vaisseau."

Certain interesting incidents of this voyage, such as the story of the dog which Meryon etched (No. 65 in this catalogue), and of the canoe which Meryon constructed unaided, are related by Burty in his catalogue, but they are somewhat foreign to the purpose of such a catalogue as this, and we do not propose to repeat them, interesting though they are.

On his return to Paris in 1847, Meryon applied for and obtained three months' leave on grounds of ill-health.² His captain, M. Bérard, enlisted the sympathy of M. de Montebello, the Naval Minister, on Meryon's behalf and got him to promise to try and find an opening for him in the Department of Maps and Plans, but political vicissitudes prevented him keeping his promise and meantime, Meryon, who had neglected to apply for an extension of leave, found himself in a somewhat awkward position. Whether acting upon his own initiative or upon advice we cannot say, but he resigned his post in the Navy soon after.³

¹ Philippe Burty in *La Nouvelle Revue*, January, 1880.

² Another reason, not only for Meryon's application for leave, but also for his ultimate resignation, was the painful memory he had of the terrible death of a comrade in the South Seas who was brutally attacked and subsequently roasted alive by natives, under Meryon's very eyes.

³ In January 1855 Meryon wrote to L. Godard as follows: "You spoke also of my career as an officer in the Navy. I only wore epaulets for a short time. I gave them up simply because I did not feel physically or morally capable of commanding such men, whom I consider are, for the most part, some of the most devoted, decent, splendid fellows one could wish to meet. . . . For the above reason and also because I have always been attracted by the Arts, I have ventured along the path I am following to-day."

As soon as he found himself free, and after staying a month at the Hôtel des Etrangers, rue Feydeau, he took up his residence in the rue St-André-des-Arts, renting a studio in the rue Hautefeuille.

He proceeded to take lessons steadily from a former employee at the War Office, a painter named Phelippes,¹ pupil of Louis David. In spite of the repeated advice of his master "not to attempt to run before he could walk" Meryon made drawings for a large composition entitled "The assassination of Marion Dufrêne, Island Bay, New Zealand, 1772," which he proposed to paint. The preliminary drawing was exhibited in the Salon of 1848 and is reproduced in M. Aglaüs Bouvenne's *Notes et souvenirs sur Charles Meryon*, 1883. When he came to paint it, however, Meryon found he was colour blind and was forced to abandon the project.

During that year (1848), under the influence of the spirit of the time, Meryon could think only in allegories, sharing the general enthusiasm which the proclamation of the Republic had aroused in France. Although he did not produce anything directly bearing upon these political happenings, he at least drew up the following scheme for a painting which deserves to be placed upon record:

"The Era of Light—1848! A square picture—a triangular group, the summit a little towards the right; light breaking on the horizon at the left. The principal personage representing France rises from a heap of ruins, holding upon high, in her right hand, the mirror of Truth which reflects the other rising figure. Her left arm encircles her young son who is almost naked save for the Roman sword with which he is girt. The boy lifts his innocent hands towards heaven. In the foreground a little to right of the figures of France and her children is a young woman staunching the wounds of a victorious warrior who lies there dying, endeavouring in his last moments to hold up a laurel branch."²

Whilst thus experimenting and feeling his way, Meryon had come across some landscape etchings by Eugène Bléry in the collection of a Monsieur Schultz who was at that time living in the rue St.-André-des-Arts. He was immediately seized by the desire to receive lessons in this medium from the master whose work had so impressed him, and he did not rest until he had got into touch with him. Bléry's etchings from nature—views of Fontainebleau, etc.—are well known to collectors, and it was from this artist that Meryon learned the technique of etching which was at that time a somewhat neglected medium but which Meryon was destined to carry to perfection. After making about fifteen copies of etchings by Karel du Jardin, Salvator Rosa, Adriaen van de Velde, J. P. de Louthembourg and Reynier Zeeman, Meryon soon mastered the technique of etching and drypoint, and contrived to produce some excellent

¹ "This very sincere master counsels me to make careful drawings from the antique—a Venus, the Belvedere Apollo, the Olympian Jupiter, etc. He has taught me to see the beauty of these and to draw them carefully" . . . (Meryon's *Private notes*).

² In the collection of Mr. Atherton Curtis.

plates. These first efforts were produced by him in 1849 and 1850, yet before the latter year closed it saw the production of "Le Petit Pont," one of his most celebrated plates.

In 1880, he moved from the rue St. André-des-Arts to the rue St.-Etienne-du-Mont, to the house marked with his monogram in his etching of the "Collège Henri IV." It was an abode where "the dark rooms succeeded each other like the cabins on the lower deck of a ship."¹ In this gloomy apartment he executed that wonderful group of etchings which will remain one of the most unexpected and astonishing manifestations of artistic genius—his series of Etchings of Paris.²

Begun in 1850, and completed in 1854, these plates were inspired by the etchings of Reynier Nooms, called Zeeman, a seventeenth century Dutch etcher, some of whose work Meryon had come across and purchased in Monsieur Eugène Vignères' print-shop. His admiration for these sharp clear etchings led him to etch careful copies of them, that he might the better study their simplicity, their sparkling life and their freshness.

Although "Le Stryge" bears the number '1' in this series of the Etchings of Paris, the "Petit Pont" was, as we say, the first to be completed. When one carefully examines this etching—which commends itself by its contrasts of tone, its noble austerity, as well as by the freedom of its technique, its sound handling, its perfect ensemble—one is surprised to find so many sterling qualities in such an early work, one moreover which is perhaps the most impressionistic of the entire series.

In 1851, only one etching, a Bourges subject, the "Porte d'un ancien couvent," was produced by Meryon, but in 1852 he etched the "Title Page" to the series, then the "Tour de l'Horloge" (which was at that time under repair), the "Church of St.-Etienne-du-Mont," the "Tourelle de la rue de la Tixéranderie" (which had recently been demolished), and finally the "Pompe Notre Dame" (which was also demolished soon afterwards). To the year 1853 belong two very fine plates—"Le Stryge," a powerful evocation of the Mediaeval spirit, and the "Galérie Notre-Dame," admirable for its romantic and excellent semi-shadows. Finally, in 1854, Meryon produced four masterpieces, any one of which would have been sufficient to immortalise any artist. These were "La Rue des Mauvais Garçons"—very arresting in spite of its apparent simplicity; the "Pont-au-Change"—full of life, atmosphere and light, etched with delicacy and suppleness; "La Morgue,"—sinister, strange and affecting; and lastly the "Abside de Notre-Dame de Paris"—majestic yet lovely, universally admired by reason of the entire harmony of all its details.

Four years had sufficed for the production of all these etchings, from the "Petit Pont" to the "Abside," and Meryon, although not yet quite thirty-three years of age, had already eight or nine masterpieces to his credit.

¹ Burty, in *La Nouvelle Revue*.

² "Baudelaire was to have written an introduction to this series of Paris etchings." (A. Bouvenne, *Notes et souvenirs sur Charles Meryon*.)

"Meryon's etchings have the rare quality of uniting considerable reflection with considerable freedom" wrote the critic Burty, very justly.

"These etchings are magnificent productions" wrote Victor Hugo from Guernsey to Burty. "This fine imagination must not be allowed to be worsted in the struggle in which it is engaged with the Infinite whilst studying Nature or Paris. Strengthen him by all the encouragements possible. The breath of the universe breathes through all his works and makes them more than pictures. They are visions." Meryon's works are absolutely personal. "His great originality is far above the reach of everybody, and is derived from no teacher or school. It has not been the outcome of long preparation. He will have no imitators because he has a strong imaginative strain in him, which is very evident in such plates as the 'Morgue' and the 'Stryge,' and is too deeply interwoven with the subject itself for any attempt at imitation to end in anything else than ridicule" (Burty).

"By the sharpness, the detail, and the precision of his drawing, Meryon recalls the best qualities found in etchings by the Old Masters. We have seldom seen the natural solemnity of a great city depicted with more poetry," wrote Charles Baudelaire.

"In art it is technique that counts, and Meryon's is incomparable. One aspect of it is especially arresting—the beauty, the proud firmness and precision of his lines. To produce these fine straight lines it is said that the etcher used to stand the plate upright on an easel, and holding the needle in his extended hand like a sword, draw the lines from the bottom upwards. Meryon sometimes makes his lines so vigorous that they appear somewhat hard. Some of his skies are rather solid. But must we reproach him for this? Let us refrain, for it is upon this extreme firmness that the extreme originality of his style is based. Meryon's etchings, be it noted, are not of the traditional, free, spontaneous variety generally produced by painter-etchers. They are more the work of a line engraver. Although producing original prints, Meryon employs a line constantly analogous to an engraver's line ("taille")." (H. Béraudi, *Les Graveurs du XIXe Siècle*.)

The artist's merits,—still unrecognised by some—justified these high appreciations, and it cannot detract from them to quote here the reply Meryon wrote in 1855 to an art-critic named Léon Godard who had commented upon his etchings: "Thanks very much," wrote Meryon, "for the lines you have written . . . expressing such praise and honour for my work. I think, however, you judge it too favourably. Whilst I am myself to some extent cognisant of the good qualities my work possesses, I know better than anyone its weak points. . . . The lack of skill in the treatment of the skies, the hardness of the execution, the super-faithfulness in the rendering of details, are other prominent faults which you have not indicated." We should put down this criticism of his own work to an excess of modesty on Meryon's part, however. The faults he outlines exist under the point of his pen, rather than under the point of his etching-needle!

The majority of the Paris etchings were exhibited at the various Salons of the years between 1850 and 1867. Must we repeat, after so many others, that no recognition was awarded him, and be incensed at the treatment he received? Shall we recall that one jury went further—too far—in 1853, and rejected the “Galérie Notre-Dame”? Time, which sets everything right, has obliterated the names of the jury who were so lacking in perspicacity, but has added lustre to the name of him whom they disdained.

Juries were not alone, be it admitted, in their failure to recognise the merits of Meryon's works. The complete series of Paris etchings was placed on sale by him at Vignères', Rochoux' and Cadart's at 25 francs and 30 francs a set.¹ Single proofs—even of the “Morgue,” the “Abside” and the “Pont-au-Change”—were obtainable at a franc, a franc and a half, two francs! Yet the publication was almost a failure, in spite of the care with which Meryon or Delâtre supervised the printing of the proofs. On this subject of printing, Meryon wrote later to Burty (on July 26th, 1863) as follows: “The best proofs—those by which a plate should be judged—are those which are printed uniformly, that is to say, with as little ‘retroussage’ as possible, the lines remaining fairly full of ink. The work in these stands out very clearly. Those proofs, on the contrary, in which a tone of ink has been spread over the plate in order to increase the effect, should be rejected, since they introduce an entirely foreign element. When I commenced, I was frequently misled by bad advice, but as I have gone along I have come to insist upon this straightforward clean-wiping, which is fairly difficult to manage and demands more real skill on the part of the printer. Of course there are occasionally some proofs of the other kind which are very successful, but they are the exceptions which prove the rule, and must always be judged upon their merits. In any case the method adopted in printing such proofs is unsuitable for my plates, for mine are too simply and methodically etched.”²

¹ “Received from Baron Pichon for a series of etchings of Paris, etched by me, and entitled ‘Eaux fortes sur Paris’, 1852, twenty-five francs, Paris July 21st, 1866. Meryon.”—one receipt runs.

² Meryon's careful choice of printing papers is well-known. He was very partial to a greenish paper of the late eighteenth Century, which frequently lends an additional charm to his etchings. Very good proofs (especially of the “Abside”) are also found on an old Dutch paper, thin and wiry; also on a warm dark Japanese paper. The proofs on Whatman papers are, as a rule, not quite so successful, whilst those on India paper, laid-down, are generally *very* thin.*

*Note

It has become the fashion to prize most those impressions printed upon green or greenish paper. Whilst it is true that in many cases, what are generally accepted as the finest impressions of the great Paris plates are to be found printed on green paper (except the “Abside”) exceedingly brilliant proofs on Japanese paper, and even on Whatman or Huddellist paper are frequently met with. A good deal will depend upon what effect the collector is looking for in these Paris etchings. A green paper proof of “Le Petit Pont,” for instance, gives a moonlight effect to the plate, whilst a Japan paper proof makes it sunny, and a Whatman paper proof still sunnier. Only the most important of the Paris plates can be found printed on green paper, and even then exception has to be made of the “Abside,” of which apparently only one impression on anything like a greenish paper has come to light so far. The finest proofs of this plate are on a thin old white paper. (Translator.)

A small band of collectors—mostly admirers who had later become friends of Meryon—began to buy his superb etchings. Amongst them were Monsieur Jules Niel, the librarian of the Ministry of the Interior; Monsieur A. Wasset, of the War Office; Monsieur Benjamin Fillon, the historian of Poitou and La Vendée; Monsieur Philippe Burty, the very discerning art-critic; Baron Pichon; the amateur painter Henri Le Secq; Monsieur Adolphe Parguez; Commander Gustave de Salicis; Monsieur Monnerot; Dr. Gachet; Monsieur Philippon; and a few occasional buyers. . . . They were too few in number to provide Meryon, by their purchases of his works, with sufficient competence to enable him to live, even modestly. His delicate health inevitably suffered as a consequence, and his brain, already affected, began to feel the strain, in spite of the kindness extended to him by his friends in their endeavours to mitigate the hardness of his fate. For a while there seemed some hope for him. The Duc d'Aremberg, who had seen Meryon's series of Paris etchings at Montpellier, invited him to come and live with him at Brussels, and he went. The change of surroundings and the comfortable circumstances thus assured him failed, however, to revive his spirits, and one day, suddenly, and without the slightest reason, Meryon left his generous host and returned to live in Paris, taking rooms in the rue du Faubourg St.-Jacques first in a house which belonged to Léon Gaucherel, and later at No. 81. He had not long taken up his residence at the latter address when his malady began to show signs of getting worse and alarmed his friends. "There"—writes Burty, our best authority on Meryon's life—"Delâtre looked after him. It was not easy. Meryon refused to leave his bed, and used to threaten with a pistol any who ventured to approach too near. One evening, Monsieur Léopold Flameng . . . came with a drawing-board, a sheet of grey paper and some black crayons, and although Meryon made difficulties, succeeded in making a very good drawing of him.¹ It shows Meryon sitting up in his night-shirt on his iron bedstead, covered with a counterpane. He wears a cravat loosely tied in a large bow. One knee is drawn up under the counterpane and he rests one arm upon it to support his head. The shadow of the head with its mass of unruly, wiry hair is projected prominently upon the wall in the background by the light which falls obliquely from a lamp. The features, with their sharp lines, emaciated by his self-imposed fastings, are full of melancholy and irony. When the drawing was completed Meryon asked to be allowed to see it, and bounding out of bed tried to seize it and tear it up. Flameng fled precipitately, knocking over a chair in his haste. The next day, May 12th, 1858, two attendants came to fetch Meryon, who went very quietly with them to the asylum at Charenton-St.-Maurice. He was then 37 years of age. In the 'certificate of 24 hours'—an official certificate given after the patient had been kept under observation for that time—Dr. Calmel

¹ Previously, Monsieur Félix Bracquemond had etched two portraits of Meryon; one, done in 1852, was to have formed a frontispiece to the Etchings of Paris; the other, etched in 1853, represents him half-length (see reproduction here).

certified him as suffering from melancholic delirium. Gradually, however, the excellent treatment brought about some improvement, and hopes began to be entertained of a cure. Instead of living in misery and want, he was now receiving nourishing food. He had gained the friendship of all his nurses and attendants by his politeness and gentleness. Long hours were spent by him in pushing a wheel-barrow in the garden. A studio had been placed at his disposal in which he could paint, or etch, or model, and when Monsieur E. Viollet-le-Duc took his sketch of the 'Ruines de Pierrefonds' to ask him to make him a facsimile of it, he found him in his cubicle, constructing perspectives.

"On August 25th, 1859, Meryon obtained three weeks' leave from the Asylum. He was placed under the care of Monsieur Félix Foucon, with the authority of his old ship-mate Commander de Salicis,¹ then tutor at the École Polytechnique. . . . This was his undoing. In the Institution the good food and regular habits and hours had helped to re-establish his health. Once outside, he met with nothing but misery, isolation and excitements." In fact, just as he had done before his confinement at Charenton, Meryon simply vegetated. His taciturn nature, always uneasy and hyper-sensitive, grew daily more bitter. His talent suffered through the precarious state of his health which his continual fastings merely aggravated. Whilst the etchings he produced prior to his first stay at Charenton are admirable, his subsequent ones seem to lose in force, grandeur, and poetry, what they gain in suppleness and skill. Plates like the "Tourelle de l'École de Médecine," the "Bain-Froid Chevrier," the "Collège Henri IV," the "Rue Pirouette," and the "Rue des Chantres,"—especially the two last-mentioned—fine as they are, cannot be said to possess the grand austerity, the magnificent dignity of the "Petit Pont," the "Morgue," the "Galérie Notre-Dame," and the "Abside." And the portraits which he etched towards the end of his life have nothing like the same interest as his etchings of Paris or Bourges.

The sympathy and friendship bestowed upon him by that group of faithful friends—Niel, De Salicis, Bracquemond, Wasset, Fillon, Bonnardot, Burty, Rochoux, A. Gautier, and A. Péquégnot,—were frequently misunderstood and unjustly suspected by him, by reason of his malady. He saw only enemies in his most devoted helpers, and became eventually so difficult of approach that several of them had perforce to abandon their attempts to help him. Philippe Burty, however, succeeded in securing for him commissions for two plates for the *Gazette des Beaux-Arts*; Messrs. Philippon and De Salicis commissioned him to etch the plate of the "Collège Henri IV;" M. Benjamin Fillon ordered from him one or two portrait plates for his *Poitou et Vendée, études historiques et critiques*, a book upon which he was engaged in collaboration with M. Oct. de

¹ "His friend M. De Salicis tells me he saw Meryon sketching from Nature and that he used to begin his lines from the bottom and draw them upwards. Venturing once to ask him why he proceeded thus, he received the following reply: 'Are not the buildings themselves constructed from the base upwards? Why then, should I reverse the process when I am sketching them?'" (A. Bouvenne: *Notes et souvenirs sur Charles Meryon*.)

Rochebrune; M. Jules Niel commissioned him to make an etched copy of a miniature; M. Henri Le Secq had him make an etched copy of a drawing by Stefano della Bella; the Chalcographie du Louvre—somewhat late it is true (March 10th, 1865)—gave him 1600 francs for making an etching from a Zeeman painting in the Louvre; and finally, M. Eugène Bléry organised a lottery on behalf of his unfortunate pupil.

Meryon had had in mind an idea of publishing a series of etchings of Bourges, and an album of notes and etchings in commemoration of his South Sea voyages in the "Rhine." Several of the plates intended for these series were already completed, but for various reasons he was unable to carry the two projects to completion. Painful as it may seem at first, the recalling of these sad memories is indispensable to an understanding of the weird elements that are met with in some of Meryon's etchings.

In 1861 he went over the plates of the Paris series, and retouched them with the burin, in an attempt to repair the wear and tear caused by previous printings. On the plate of the "Pont Neuf," for example, he reduced in size the houses of the rue Dauphine; he corrected some of the figures in "La Morgue," added more balloons in the "Pont-au-Change," beams of light in the "Tour de l'Horloge" and ravens in the "Galérie Notre-Dame;" then, after printing an edition of thirty proofs from each of these retouched plates, he destroyed the coppers.

At this time he was living at No. 20, rue Duperré¹ and he remained there until his second and final removal to the asylum at Charenton.

Burty, who first came to know Meryon about 1856,² writes as follows in *La Nouvelle Revue*: "I went, as often as I could do so without indiscretion, to pass a short time with him in his little studio at No. 20, rue Duperré. It was half-filled with a wooden printing press which the police allowed him to keep there, and on which he printed his trial proofs. The walls were bare, save for a portrait of his friend Decourtive, in a cork frame which he had carved with a pen-knife and painted with water-colours—and a fern-leaf for which he seemed to have a sort of superstitious reverence. Opening off to the right was a little

¹ "An unforeseen circumstance has arisen which seems likely to make it impossible for me to complete those commissions you were so kind as to promise me"—(M. G. Vicaire thinks this is a reference to some projected views of the estate of Baron Pichon at Montessard between Honfleur and Villerville)—"I have been given notice to quit my little lodging on October 1st (although I still feel it cannot be final as it is such an illogical action). Also, from another direction entirely persistent difficulties are arising which as I encounter them make me doubt very much whether I can maintain myself here, in spite of my desire to do so. I have ideas of emigrating to a distant colony as a last expedient in my present almost desperate position. Perhaps this will be the wisest thing to do in view of the essentially false and anti-social prejudices and theories to which certain persons are giving utterance at this present time." (Extract from a letter from Meryon to Baron Pichon, August 16th, 1866.)

² "Whatever little I have been able to do towards securing his proper recognition is one of the happiest achievements in my career as an art-critic" (Philippe Burty, in his preface to the English translation of his *Memoir and Complete Descriptive Catalogue of Meryon's works*, London, Fine Art Society, 1879).

room, spotlessly clean, where I several times surprised him in the act of washing the floor, his feet bare, although it was in the depths of winter. We talked at length,—he of the undeserved ills of his childhood, and of his mother whom he adored. . . . Somehow I always seemed to leave him unfortunately more worried and discouraged than I had found him. He never of his own free will touched upon the subject of art. He was a great admirer of Bracquemond's work,¹ but he knew hardly anything about art. . . . I had much trouble to obtain from him the biographical notes and the list of his etchings which I published in the *Gazette des Beaux-Arts* in 1863. He was very pleased with my two articles, which had given me a considerable amount of trouble, and he proceeded to annotate them carefully in a series of letters. . . .²

"Then, one day, he suddenly quarrelled with me, without any real or apparent reason, just as he had previously fallen out with Monsieur Niel . . . and Monsieur Rochoux, the print-seller who had assisted him with infinite tact and forbearance. Misery followed hard at his heels. He took his meals in the meanest of mean restaurants, and breakfasted for a few sous on fruit, and on fish cooked in milk and flavoured with a few drops of vinegar. It was impossible to assist him even in round-about ways.

"His friends who were secretly watching over him consulted doctors³ concerning him, and eventually, on October 12th, 1866, he was again taken into the asylum. The 'certificate of twenty-four hours' declared him to be suffering from 'chronic lypomania (melancholia) with hallucinations of the principal senses,' and that issued at the end of a fortnight stated that there were 'signs of delirium.' A tenacious obstinacy and the perversion of the charitable sentiments—even up to the point of death—are characteristics of this terrible malady. . . . He allowed himself to die of exhaustion, believing himself to be 'Christ detained by the Pharisees, and being unwilling to wrong the feeble and outcast by taking their food'."

He died on Friday, February 14th, 1868, in his forty-seventh year. "I saw him in his coffin. His face reminded me of one of those masks of wax which French artists of the Middle Ages used to take from the features of the dead whilst still warm, and which after being retouched and tinted were placed on the bier in the 'Chapelle ardente.' . . . His square and prominent forehead seemed as if it had been pushed forward by the incessant ebullition of the brain within. His lips, broad, thin, and pressed together like a vice, spoke volumes as to that indefatigable and indomitable will which is so evident in his work.

¹ He was also a great admirer of the work of Delacroix, Decamps and Hogarth.

² Mr. H. H. Benedict of New York possesses a volume of unpublished memoranda by Meryon on Burty's articles and catalogue. It is entitled *Mes observations sur l'article de la 'Gazette des Beaux-Arts.'* (My observations on the article in the "*Gazette des Beaux-Arts.*") We have extracted much useful information from this manuscript.

³ Especially Dr. Coffin, who was tending him at the time he was engaged upon his plate of the "Ministère de la Marine."

His brown eyes were still wide open, and seemed to be anxiously and eagerly scanning the horizon for some invisible object" (Burty).¹

Meryon belonged to the Reformed Church. Unfortunately the hour chosen for his burial was the hour of service, and none of the ministers could officiate at the graveside. But Commander G. de Salicis, his old comrade from the Navy, surrounded by a number of the artist's closest friends,—Bracquemond, Aug. Delâtre, Dr. Folley, Philippe Burty, and others—spoke a few touching words which concluded as follows: "Meryon is dead. In this cold trench the eminent artist ends the first part of his existence. In the flesh we shall see him no more, but from now onwards he takes his place in the history of art, for he was wanting in none of the qualifications requisite to procure him a place on the roll of the illustrious,—neither in talent, nor in that other apparent essential, suffering! Obedient to the rule, and under the impulsion of, the unseen God, Meryon sacrificed everything on His altar—youth's happy visions, an enviable career, his patrimony, health and reason. 'Everything,' did I say? Everything—except probity and honour. . . . Above this driven barque, which was at every instant almost overwhelmed and continually urged onwards towards shipwreck, there ever hovered and sang a bird, a white bird, Conscience. . . . To-day, therefore, let us cease to grieve for him who was called 'Meryon the miserable.' He now becomes 'Meryon the celebrated,' and the best part of him has already taken its place in the serene atmosphere of Eternity. What matters it now if he, in common with the rest of us poor human creatures, bore about with him imperfections, and if life to him was a time of sore trial? That is already expiated, and in that unseen world beyond, his greatest happiness will be that which he has incessantly but unavailingly sought here—Rest." (Burty in *La Nouvelle Revue*. Bouvenne, *Notes et souvenirs sur Charles Meryon*.)

Meryon is buried in the cemetery of Charenton-St. Maurice. Let into the black Brittany stone covering the grave is a large copper plate upon which his friend, Bracquemond, etched the artist's name, etc., and a suitable inscription. A few impressions were printed from the plate before it was affixed.²

¹ "Meryon was of small stature, and rather a bilious nervous temperament; he was cold and reserved, plainly dressed, gloomy and wary in countenance. He avoided pleasures and companions, preferring solitude and his work. It was impossible to get in to see him unless one were prepared to spend some time in the attempt. It was equally difficult trying to entice him to pay one a visit. Always somewhat sickly and sad, he was nevertheless sober in his habits, ate little, and drank still less, appearing to be always uneasy and a prey of some dread or other. Monsieur A. Gautier, whom Meryon rather liked, had some influence with him, and it was with Gautier that he came to my house, and by the aid of Gautier that I succeeded in obtaining the etchings of Paris, two at a time. Meryon was sensitive, straight-forward, and courteous, but somewhat limited mentally. To him art was almost a fetish, an ideal; one should not dare to handle it! —'There are no artists,' he used to say—'art is too difficult' 'I myself am nothing'—One did not dare to tell him he was succeeding. He would have none of that, and if one tried to praise him to his face, one only became an enemy" (From a letter from Dr. Gachet to Aglaüs Bouvenne, December 1st, 1881).

² Mr. Macgeorge had one of these.

This plate, which we have seen, is becoming rusty and illegible, but the name and fame of Meryon are becoming more and more illustrious. At least two Continents are now collecting his etchings. Only one official national recognition is now needed to complete his glory—the naming of a Paris street in his honour. Incomprehensibly neglectful as the city was during the lifetime of one who so sublimely sang her praises, she can easily repair the fault to-morrow if she wishes. May we, in company with all who love Meryon's works, venture to hope that by the time these pages appear we shall be able to read, on the name-plate at the corner of some Paris street, the words *Rue Charles Meryon*.¹

¹ This was written by M. Delteil in 1907, but his hope has not been realised. On the occasion of the Centenary of Meryon's birth, November 1921, and in anticipation of the various celebrations of it which were sure to take place I ventured to write to the President of the French Republic, to ask him to give M. Delteil's suggestion, some consideration. But the only reply I received was that the matter was being referred to the Minister for Foreign Affairs, and that is the last I heard of the matter! Note the "Foreign." (Translator.)

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SECTION I

EARLY ETCHINGS

[1849-1850]

1. — LA SAINTE FACE

(THE FACE OF CHRIST)

Size of plate: $4\frac{3}{16} \times 3\frac{1}{16}$ inches
Size of engraved surface: 80×65 mm.; $3\frac{1}{8} \times 2\frac{9}{16}$ inches



Unsigned (1849)
Unique

Burty 1
Wedmore 78

Meryon's first etching, done under the tuition of Eugène Bléry. It is a copy of a miniature by Mlle. Elise Bruyère, (a pupil of Van Dael) after a painting by Philippe de Champagne. The only known impression is in The Art Institute, Chicago (Howard Mansfield Collection), and was originally given by Meryon to Bléry. It bears a note in ink in Meryon's writing on the mount "d'après une copie d'une peinture de Philippe Champagne."

"Meryon's etching, of which only one proof exists, is fine in feeling, and very arresting." (PH. BURTY in an article on "Meryon's Works" in *La Gazette des Beaux-Arts*, June 1st and 15th, 1863.)

"Burty's opinion of this etching is too flattering; needless to say I cannot accept it. There are, it is true, a few pleasant details of work on the head, but the work on the face is insufficiently harmonious, and lacks breadth." MERYON, "Mes observations sur l'article de la *Gazette des Beaux-Arts*," in his unpublished manuscript. (See Preface to French edition of this catalogue.)

M. Burty, in the catalogue of Meryon's etchings which was published by him during the Artist's lifetime, places this etching amongst the Artist's earliest efforts but in Burty & Huish's *Meryon*, London, 1879, it is described as Meryon's first attempt at etching. Wedmore, in the 1st edition of his *Meryon and Meryon's Paris* (London, 1879), says: "I have never seen this print," but in the 2nd edition (London, 1892), he describes it under No. 78.

Plate destroyed.

2. — LA VACHE ET L'ANON

(COW AND ASS)

Size of plate in { 1st state: 102 x 132 mm.; 4 x 5 ¹/₈ inches
2nd state: 75 x 132 mm.; 3 x 5 ¹/₄ inches
Size of engraved surface: 65 x 120 mm.; 2 ¹/₂ x 4 ³/₄ inches



(1849) 2nd State

Burty 2 (2 states described)
Wedmore 63

A copy in reverse of the etching by Ph. J. de Louterbourg (No. 17 in P. de Baudicour's catalogue of de Louterbourg's etchings).

1st State. The plate measures 102 x 132 mm.; before some additional work, and before the inscription in the margin. (Formerly in the B. B. Macgeorge collection, Glasgow; with the words "d'après Louterbourg" in Meryon's handwriting in the lower left margin). The Art Institute, Chicago (Howard Mansfield Collection) on chine collée.

2nd — The plate reduced to 75 x 132 mm. The inscription 'C. U. d'après de Louterbourg' appears in the lower margin and some extra work is added (Burty says 'on the leg of the cow'). (*Reproduced.*) Collections: Bibliothèque Nationale, Paris; British Museum (from the Burty Collection); New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge and M. L. Remy Garnier also each had a proof.

AUCTION PRICES: Burty (London, 1876), 1st state, £3. 3. —; 2nd state, £1. 11.0; de Salicis (London, 1891) £1. 5. —; Sotheby, London (1918) 1st state, £10; Macaulay, London, (1921), from Burty Collection, £1.

"This copy is certainly very conscientious, but every expert will perceive in it the lack of that freedom and spontaneity which is the peculiar property of good originals, and this criticism applies equally to the following plates of the same kind. There is also a slight inaccuracy in the drawing of one of the cow's knees. . . ." (Meryon, *My observations*, etc.)

On the back of the proof of the 2nd state formerly in the Macgeorge collection is a note stating (erroneously) that this was Meryon's first etching.

Plate destroyed.

3. — SOLDAT DE PROFIL

(A SOLDIER STANDING, SEEN IN PROFILE)

Size of plate: $5\frac{5}{8} \times 3\frac{1}{8}$ inches
Size of engraved surface: 138 x 88 mm.; $5\frac{1}{8} \times 3\frac{1}{4}$ inches



Unsigned (1849)
1st State

Undescribed by Burty
Wedmore 67 (no states mentioned)

Copy of an etching by Salvator Rosa (Bartsch 38).
Extremely rare.

1st State. Before some slight drypoint work on the upper part of the left foot. (*Reproduced.*) The Art Institute Chicago. Purchased from the Macgeorge collection in 1917.

2nd — With this drypoint work on the foot, consisting of about a dozen short oblique lines. Collections: The Art Institute, Chicago (Howard Mansfield Collection) (with note by Meryon: "Soldat, d'après Salvator Rosa").

AUCTION PRICES: De Salicis (London, 1891) £7. 7. -. No state given.

"This copy appears to me hardly good enough, probably because it was done at intervals, and even partly with each hand. . . ." (Meryon "My observations, etc.")

Plate destroyed.

4. — SOLDAT DE FACE

(A SOLDIER STANDING, SEEN FULL FACE, HIS HANDS RESTING ON A BATTLE-AXE)

Size of plate: $5\frac{1}{8} \times 3\frac{3}{4}$ inches
Size of engraved surface: 135 x 88 mm.; $5\frac{1}{8} \times 3\frac{3}{4}$ inches



Unsigned (1849)

Burty 3
Wedmore 67A

Copy of an etching by Salvator Rosa (Bartsch 42).

An extremely rare early etching. Collection: The Art Institute, Chicago (Howard Mansfield Collection).

(M. Philippe Burty in the two editions of his catalogue of Meryon's etchings, confuses this with the preceding plate. In the catalogue published by the *Gazette des Beaux-Arts* he mentions the "Soldat de Profil" (No. 3 here), but in the London edition—the translation by Mr. Marcus B. Huish—he describes only the "Soldat de Face.")

Plate destroyed.

5. — LE MOUTON ET LES MOUCHES

(THE SHEEP AND THE FLIES)

65 x 100 mm. (approximate only); 2 $\frac{5}{16}$ x 4 inches



Unsigned (1849)

Burty 5
Wedmore 64

Reversed copy of the etching by Carel du Jardin (Bartsch 38).

This early etching is extremely rare if not unique. The only impression known to us is that in The Art Institute, Chicago (Howard Mansfield Collection), bearing a note in Meryon's handwriting "d'après Karel-Dujardin." M. Burty states that this and the two following etchings are signed "C. M. d'après K. D. J.," but the above etching bears no such inscription.

Plate destroyed.

6. — LES TROIS COCHONS COUCHÉS DEVANT L'ÉTABLE

(THREE SWINE LYING IN FRONT OF A STY)

Size of plate: 162 x 140 mm.; $6\frac{3}{8}$ x $5\frac{3}{8}$ inches

Size of engraved surface: 147 x 130 mm.; $5\frac{3}{4}$ x $5\frac{1}{8}$ inches



(1850) 2nd State

Burty 6
Wedmore 65

Copy in reverse of the etching by Carel du Jardin (Bartsch 8).

1st State: Before the inscription "C. M. d'après K. D. J." in the lower margin. Formerly in the Macgeorge collection. (The proof had a double border line all round, and bore a pencil inscription in Meryon's handwriting in lower margin "d'après K. du Jardin.")

2nd — With the inscription (*Reproduced*). Collections: Bibliothèque Nationale, Paris; British Museum; New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). The proof formerly in the Macgeorge collection came originally from the Burty and Heywood collections. Monsieur L. Remy Garnier also had a proof.

AUCTION PRICES: Ph. Burty (London, 1876), with our No. 7, £1. 5. —; de Salicis (London, 1891), with our No. 7, £-. 12.; Paris, November 1906, 2nd state, 20 Francs.

Plate destroyed.

7. — LES DEUX CHEVAUX

(THE TWO HORSES)

Size of plate: 162 x 143 mm.; 6 $\frac{1}{4}$ x 5 $\frac{3}{4}$ inches
Size of engraved surface: 147 x 132 mm.; 5 $\frac{3}{8}$ x 5 $\frac{1}{4}$ inches



(1850)

Burty 7
Wedmore 66

Copy, in reverse, of the etching by Carel du Jardin (Bartsch 4). Collections: The Art Institute, Chicago (Howard Mansfield Collection).

Rare. Collections: Same as No. 6.

For Auction Prices see also No. 6.

"The first is the worst ('Le mouton et les mouches'); there is obvious hardness in the third ('Les deux chevaux'); the intermediate one ('Les trois cochons devant l'étable') is passable." (Meryon, *My observations, etc.*)

Plate destroyed.

8. — LA BREBIS ET LES DEUX AGNEAUX

(THE EWE WITH TWO LAMBS)

Size of plate: 78 x 105 mm.; $3\frac{1}{8}$ x 4 inches
Size of engraved surface: 66 x 93 mm.; $2\frac{5}{8}$ x $3\frac{1}{16}$ inches



Unsigned (1850?)
2nd State

Burty 7A (footnote)
Wedmore 62

Copy, in reverse, of the etching by Adriaen van de Velde (Bartsch 14).

1st State. Before the number "4" below the border line at lower left. Monsieur N. A. Hazard had a proof.

2nd — With the number "4." (*Reproduced.*) Collection: British Museum; The Art Institute, Chicago (Howard Mansfield Collection). Published in *L'Artiste*, December 15th, 1861, along with "Pêcheurs de la Mer du Sud" (No. 15, 2nd State), both proofs being printed on the same sheet. (Mr. Macgeorge had a proof thus.)

There is a *copy* of Meryon's copy! It has no sky and has neither the letters "A. V. V." nor the date 1670. It is quite common.

Plate exists.

9. — LE PAVILLON DE MADEMOISELLE ET UNE PARTIE
DU LOUVRE

(THE "PAVILLON DE MADEMOISELLE" AND PART OF THE LOUVRE)

Size of plate: $5\frac{1}{8} \times 9\frac{1}{8}$ inches

Size of engraved surface: 120 x 244 mm.; $4\frac{3}{4} \times 9\frac{5}{8}$ inches



(1849) 2nd State

Burty 8 (no states mentioned)
Wedmore 68 (no states mentioned)

Copy of the etching by Reynier Zeeman (Bartsch 55).

1st State. Before some additional work, and before the words "C. Meryon d'après Zeeman" in the lower margin.

2nd — With some slight additional work and with the inscription. Before the horizontal line which traverses the plate just below the inscription. The corners of the plate are still sharp. (*Reproduced.*) Collections: British Museum (cut impression on Japanese paper, from the Lewis Meryon collection; also another impression from the Burty collection with title 'Le Louvre en 1650' in pencil, in Meryon's writing); Bibliothèque Nationale, Paris; The Art Institute, Chicago (Howard Mansfield Collection).

3rd — With the horizontal line traversing the lower margin. The corners of the plate are now rounded. Collections: Victoria and Albert Museum. (The proof on Japanese paper formerly in the Macgeorge collection came originally from M. Niel's collection.)

AUCTION PRICES. A. Wasset (1880) 2nd state, 33 Francs; A. Lebrun (1899) 2nd state, 30 Francs; V. . . (Hé-douin aîné) (1899) 2nd state, 35 francs and 17 francs; Mrs. Ellen R. Jenkins (New York, 1920), \$17.50; Sotheby (London, 1921) 2nd state, £1.

"This first plate exercised considerable influence over me. I came across it one day when turning over a portfolio of etchings at Vignères' shop, and it immediately arrested my attention, as much by the interest of the scene it represents as by its brilliant execution and the life which irradiates it. I at once secured it that I might copy it and so enjoy it more thoroughly. It was then that I conceived my project of a series of views of Paris, of which I would myself choose the subjects, beginning with 'La Pompe Notre Dame.'

"As I have often had occasion to point out, these copies of Zeeman's etchings do not possess anything like the simplicity, life and freshness of the originals, although this is contrary to the opinion of the amiable author of this article. At that time I did not understand Zeeman's technique as well as I came to do soon after by a more careful study of it. I copied these four views of Paris and the little sea-scapes which follow them, merely in order to gain the practice necessary for the execution of such subjects. Thus, in the plate of the 'Water-Mill at St. Denis' I intended to allow the acid to bite as long as possible; hence the heavy, lifeless appearance." (Meryon, *My Observations*, etc. . .)

The original etchings by Zeeman were published by Clement de Jonghe at Amsterdam about 1650, under the title: "Vues de Paris et ses Environs." Meryon's copies are of the same size and in the same direction as the originals.

The plate exists.

(See footnote to No. 10)

10. — ENTRÉE DU FAUBOURG SAINT-MARCEAU, A PARIS

(ENTRANCE TO THE FAUBOURG SAINT-MARCEAU, PARIS)

Size of plate: 136 x 242 mm.; $5\frac{3}{8}$ x $9\frac{1}{8}$ inches
Size of engraved surface: 120 x 237 mm.; $4\frac{3}{4}$ x $9\frac{1}{8}$ inches



(1850) 2nd State

Burty 9 (no states described)
Wedmore 69 (no states described)

Copy of the etching by Reynier Zeeman (Bartsch 60).

1st State. Before the inscription "C. M. d'après Zeeman" in lower margin. (Formerly in the Macgeorge collection. It bore a pencil inscription in Meryon's handwriting in the lower margin "C. M. Het in komen vant voorburch S. Marsiou tot Parÿs, d'après Zeeman 1650.") Collections: The Art Institute, Chicago (Howard Mansfield Collection).

2nd — With the inscription. (*Reproduced.*) Collections: British Museum (from the Burty collection; on Japanese paper); Bibliothèque Nationale, Paris. Mr. Macgeorge also had a proof.

AUCTION PRICES: A. Wasset (1880) 2nd state, 30 Francs; A. Lebrun (1899) 2nd state, 30 Francs; Anonymous. (May, 1905) (Count Mathéus) 2 proofs of the 2nd state, 22 francs; Anonymous (November, 1906) 2nd state, 70 Francs.

The copperplates of this and of the previous etching were purchased from Meryon by M. Auguste Péquignot, the engraver. We do not know their present whereabouts.

Plate exists

11.—UN MOULIN À EAU PRÈS DE SAINT-DENIS

(A WATER-MILL NEAR SAINT-DENIS)

Size of plate: 137 x 242 mm.; $5\frac{3}{8} \times 9\frac{1}{8}$ inches
Size of engraved surface: 122 x 239 mm.; $4\frac{3}{4} \times 9\frac{3}{8}$ inches



(1850) 2nd State

Burty 10 (no states described)
Wedmore 70 (no states described)

Copy of the etching by Reynier Zeeman (Bartsch 57).

1st State. Before the inscription "C. M. d'après Zeeman" in the lower margin. (Formerly in the Macgeorge collection; on thin old paper.)

2nd — With the inscription. (*Reproduced.*) *Rare.* Collections: Bibliothèque Nationale; British Museum (from the Burty collection). Another proof was in the Macgeorge collection, now in the Art Institute, Chicago (Howard Mansfield Collection).

AUCTION PRICES: De Salicis (1891) 2nd state, 3 shillings; V . . . (Hédouin aîné, 1899) 10 Francs.

Plate destroyed.

12. — LA RIVIÈRE DE SEINE ET L'ANGLE DU MAIL, A PARIS

(THE RIVER SEINE AND THE CORNER OF THE MALL, AT PARIS)

Size of plate: 136 x 242 mm.; $5\frac{3}{8}$ x $9\frac{5}{16}$ inches.
Size of engraved surface: 119 x 237 mm.; $4\frac{3}{4}$ x $9\frac{3}{8}$ inches



(1850) 2nd State

Burty 11 (no states described)
Wedmore 71 (no states described)

Copy of the etching by Reynier Zeeman (Bartsch 61).

1st State. Before the inscription "C. M. d'après Zeeman" in lower margin. Extremely rare. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

2nd — With the inscription. (*Reproduced.*) *Rare.* Collections: Bibliothèque Nationale. (Another proof, on thin Japanese paper, was in the Macgeorge collection.)

AUCTION PRICES: J. Niel (1873) 2nd state, 27 francs; de Salicis (1891) 50 francs; V. . . (Hédouin aîné, 1899) 1st state, 72 francs.

Plate destroyed.

13. — GALIOTE DE JEAN DE VYL DE ROTTERDAM

(THE GALLIOT OF JEAN DE VYL OF ROTTERDAM)

Size of plate: 66 x 119 mm.; $2\frac{5}{8}$ x $4\frac{3}{4}$ inches
Size of engraved surface: 58 x 116 mm.; $2\frac{1}{4}$ x $4\frac{5}{16}$ inches



(1850) 2nd State

Burty 12 (3 states described)
Wedmore 72 (no states described)

Copy, in reverse, of the etching by Reynier Zeeman (Bartsch 7).

- 1st State. Before the inscription "C. M. d'après Zeeman" in the lower margin. (Formerly in the Macgeorge collection and originally from Mlle. Niel. The building on the cliff was incompletely inked in this impression and had registered only faintly.) Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 2nd — With the inscription. The corners of the plate are sharp. (*Reproduced.*) Collections: Bibliothèque Nationale. (Mr. Macgeorge had a proof—on India paper laid down—from the Burty and Heywood collections. Monsieur L. R. Garnier also had a proof.)
- 3rd — The corners of the plate are rounded. Collections: British Museum, on Japanese paper; The Art Institute, Chicago (Howard Mansfield Collection). (Mr. Macgeorge had a proof—on India paper laid down—from the Burty and Heywood collections.)

AUCTION PRICES: Burty (London, 1876) 2nd state, 14 shillings; Anonymous (November, 1906) 3rd state, with the 1st state of the next plate, 15 francs.

The first of four copies of seascapes by Zeeman which Meryon made. They are from a series of 12 plates published by J. van Merlen "at the sign of the 'City of Antwerp,' Paris." 1650. The title of the series is as follows: "Recueil de plusieurs Navires et Paysages faits apres le naturel, par R. Zeeman, 1650, et se vendent a Paris chez J. van Merlen rue S. Jacques a la Ville d'Anvers."

Plate destroyed.

14. — BATEAUX DE HARLEM A AMSTERDAM

(HAARLEM—AMSTERDAM BOATS)

Size of plate: 63 x 123 mm.; 2½ x 4⅞ inches
Size of engraved surface: 56 x 121 mm.; 2¼ x 4¾ inches



(1850) 1st State

Burty 13 (2 states described)
Wedmore 73 (no states mentioned)

Copy, in reverse, of the etching by Reynier Zeeman (Bartsch 8).

1st State. With "C. M. d'après Zeeman" in lower margin. The corners of the plate are sharp. (*Reproduced.*) Collections: New York Public Library; (Mr. Macgeorge had a proof—on India paper laid down—from the Burty and Heywood collections. Monsieur L. R. Garnier also had a proof).

2nd — The corners of the plate are rounded. Collections: British Museum, on Japanese paper. (Mr. Macgeorge also had a proof, on Japanese paper. It came from the Burty and Heywood collections.) The Art Institute, Chicago (Howard Mansfield Collection).

3rd — With "Imp. Delâtre Paris" in lower right margin. Not rare.

4th — With this inscription and with "Marchant Edit' Alliance des Arts" also. Not rare.

AUCTION PRICES: Burty (London, 1876) 10 shillings; Anonymous (November, 1906) 1st state, with the preceding plate in 3rd state, 15 francs.

Plate exists.

15. — PÊCHEURS DE LA MER DU SUD

(SOUTH SEA FISHERS)

Size of plate: 66 x 119 mm.; 2 $\frac{5}{8}$ x 4 $\frac{1}{8}$ inches
Size of engraved surface: 58 x 116 mm.; 2 $\frac{3}{16}$ x 4 $\frac{1}{16}$ inches



(1850) 2nd State

Burty 14 (2 states described)
Wedmore 75 (no states mentioned)

Copy, in reverse, of the etching by Reynier Zeeman (Bartsch 13).

1st State. With the inscription "C. M. d'après Zeeman" in lower margin. Collections: British Museum, on Japanese paper; New York Public Library. (Mr. Macgeorge had a proof, on thin Japanese paper, from the Burty, Galichon and Heywood collections. Monsieur Hazard also had a proof.) The Art Institute, Chicago (Howard Mansfield Collection).

2nd -- Meryon's name is completed, but not by him. The 'e' bears an acute accent which Meryon never employed in spelling his name. (*Reproduced.*) Published thus in *L'Artiste*, December 15th, 1861, along with "La brebis et les deux agneaux," No. 8, 2nd state. Collections: Bibliothèque Nationale, Paris. (Mr. Macgeorge had a proof showing both subjects on the same sheet.)

AUCTION PRICES: A. Wasset (1880) 1st State, 26 francs.

Plate exists.

16. — PASSAGERS DE CALAIS A FLESSINGUE

(CALAIS-FLUSHING BOATS)

Size of plate: 67 x 121 mm.; 2 $\frac{5}{8}$ x 4 $\frac{3}{4}$ inches
Size of engraved surface: 58 x 117 mm.; 2 $\frac{3}{4}$ x 4 $\frac{5}{8}$ inches



(1850) 1st State

Burty 15 (2 states described)
Wedmore 74 (no states mentioned)

Copy, in reverse, of the etching by Reynier Zeeman (Bartsch 14).

1st State. With "C. M. d'après Zeeman" in lower margin. The corners of the plate are sharp. (*Reproduced.*) Collections: Bibliothèque Nationale; British Museum, on India paper, laid down. (Mr. Macgeorge had a similar proof from the Burty and Heywood collections.)

2nd — The corners of the plate are rounded. (Formerly in the Macgeorge collection. It was on Japanese paper and came from Mlle. Niel.) Collections: The Art Institute, Chicago (Howard Mansfield Collection).

AUCTION PRICES: Burty (London, 1876) with the previous plate £1. 6. 0.

Below we reproduce the original etching by Zeeman.

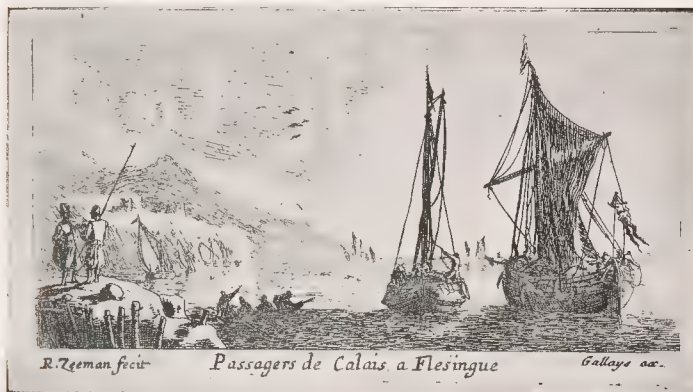
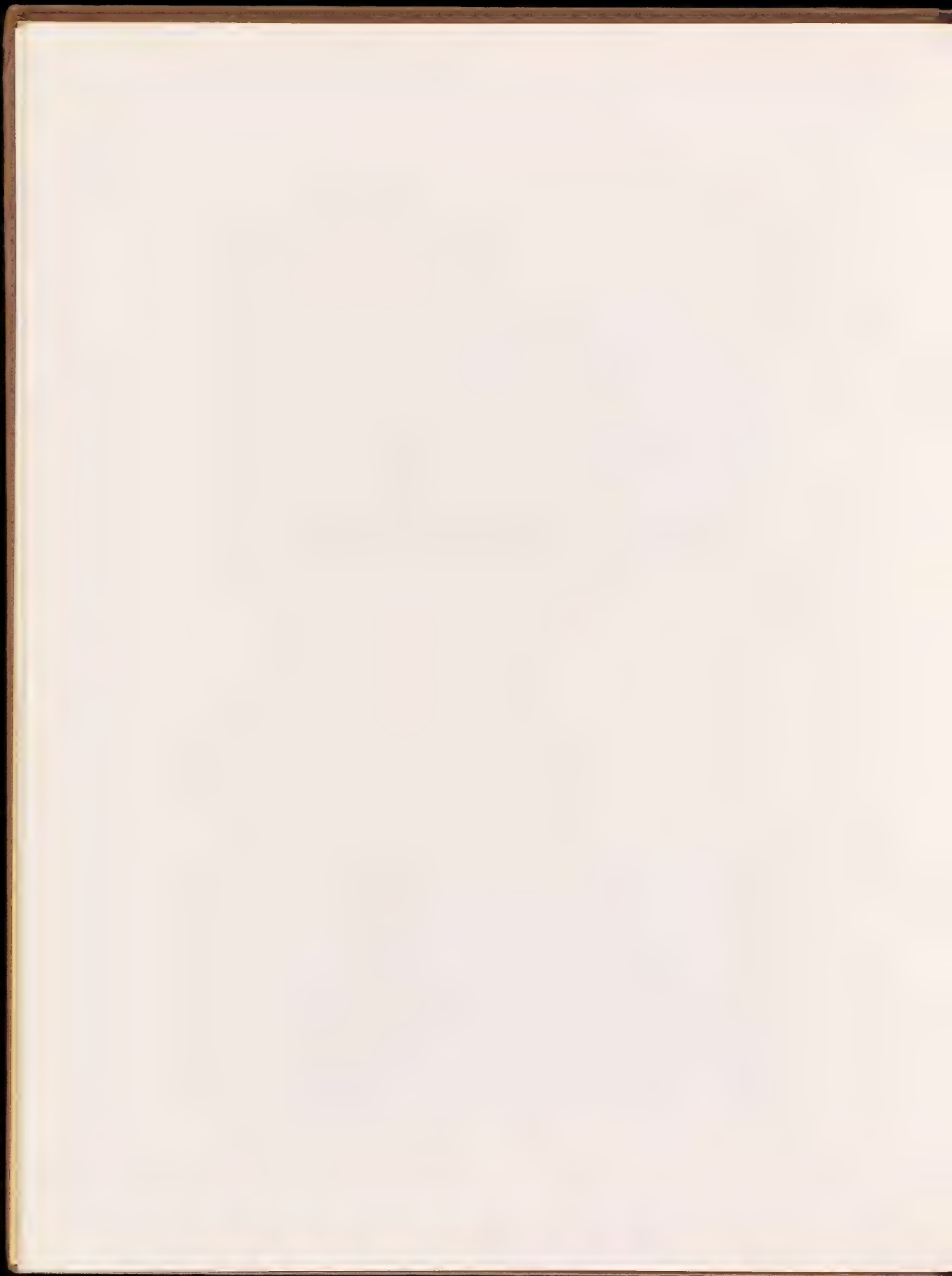


Plate exists?

SECTION II

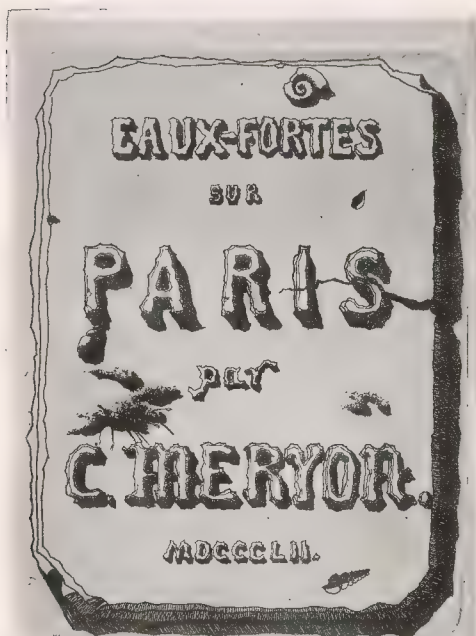
VIEWS OF PARIS



17. — TITRE DES EAUX-FORTES SUR PARIS

(TITLE-PAGE TO THE SET OF ETCHINGS OF PARIS)

Size of plate: $4\frac{3}{4} \times 6\frac{7}{8}$ inches
Size of engraved surface: 123×166 mm.; $4\frac{11}{16} \times 6\frac{1}{8}$ inches



(1852) Only known State

Burty 31 (no states mentioned)
Wedmore 1 (no states mentioned)

This title-page, printed usually on brown but sometimes on grey or blue or green papers, formed the cover for the set of "Eaux-fortes sur Paris" (Etchings of Paris) which Meryon himself published in three parts between the years 1852 and 1854. The plates mostly appeared two at a time. The set, which is nowadays almost unobtainable complete and in uniform printing, comprised the following 22 etchings by Meryon, preceded by Bracquemond's portrait of him;

- | | |
|---|--|
| A. Portrait of Meryon, by Bracquemond. | 12. The 'Tour de la Tixeranderie' (numbered 6) |
| 1. Title-page | 13. 'St. Etienne du Mont' (numbered 7) |
| 2. The Dedication to Reynier Zeeman | 14. The 'Pompe Notre Dame' (numbered 8) |
| 3. The 'Gate of the Palace of Justice' (frontispiece) | 15. The 'Petite Pompe' |
| 4. Verses: "Qu'âme pure . . ." | 16. The 'Pont-Neuf' (numbered 9) |
| 5. The 'Arms of the City of Paris' | 17. The 'Pont-au-Change' (numbered 10) |
| 6. The 'Stryge' (numbered 1) | 18. Verses: 'L'Espérance.' |
| 7. The 'Petit Pont' (numbered 2) | 19. The 'Morgue' (numbered 11) |
| 8. The 'Arche du Pont Notre Dame' (numbered 3) | 20. Verses: 'L'Hôtellerie de la Mort.' |
| 9. The 'Galerie Notre Dame' (numbered 4) | 21. The 'Abside de Notre Dame' (numbered 12) |
| 10. The 'Rue des Mauvais-Garçons' | 22. 'Molière's Tomb.' |
| 11. The 'Tour de l'Horloge' (numbered 5) | |

(We have intentionally omitted the plate entitled 'Fluctuat nec mergitur,' as it was unpublished. Only trial proofs of it exist. Also omitted is the plate of "Verses: 'O toi dégustateur' " which similarly remained unpublished.)

Collections: British Museum; Victoria and Albert Museum; Bibliothèque Nationale; Dresden; The Art Institute, Chicago (Howard Mansfield Collection).

AUCTION PRICES: Anonymous (May, 1904) 31 Francs; Anonymous (May, 1905, Comte Mathéus) 5 Francs; Bouvrain (1906) 2 proofs, 11 Francs; Sotheby (London, 1922) 12 shillings.

It was upon the back of the copper-plate of this etching that Meryon etched "Le Bain-froid Chevrier" (No. 44 in this catalogue).

Monsieur N. A. Hazard had an impression which had been printed from the plate after it had been cancelled.

There exists a *copy* of this etching by Monsieur E. Gosselin. It bears the following etched inscription: "Eaux-fortes sur Paris d'après C. Meryon, E. Gosselin fecit MDCCCLXXI."

M. Burty says that the etching represents a slab of limestone containing fossils and moss imprints, which was obtained from the quarries of Montmartre. Meryon intended it to be typical of the foundations of Paris.

Meryon has much to say in his *Observations* concerning these "Etchings of Paris" or, more literally "Etchings on Paris." We transcribe the following interesting note:

"The 'Chalcographie' did not hit upon the happy idea of purchasing the etcher's copper-plates, but left him to destroy them in his days of profound disappointment. I do not propose to discuss here the duties of this institution which seems to me nevertheless to be founded for the purpose of being very helpful to engravers. Besides I had no opportunity, for one thing, of getting into touch with the department. I do not complain that no proposition for the purchase of my plates was made to me; for, firstly, I doubt whether such a proposition was within the scope of the department's activities, and secondly, I rather congratulated myself on my decision to destroy the plates. The only thing I regret is that owing to the unsatisfactory state of my finances I was only able to have printed an all too small edition of these views of Paris which had cost me so much trouble and time. Otherwise I am convinced that I acted wisely in destroying the plates, and that it would be well if such a course were always followed. From the indefinite preservation of plates many inconveniences arise. . . Firstly, production comes to a standstill, because the publishers who have the plates in their hands generally have inflated ideas of the value of them and become less willing to commission new ones. . . Secondly, almost inevitably there follows an unfair exploitation, which is prejudicial to all interests, by that continued unlimited reprinting of the plates, which leads to inferior prints, kills the demand and engenders only indifference on the part of the public. These, therefore, are the several considerations which make me suggest that it would be desirable in the interest both of the producer and the purchaser that certain rules should be adopted for the regulation of editions. Would it not be possible, for example, to declare the edition at the moment of publication and to insist upon the destruction of the plate?"

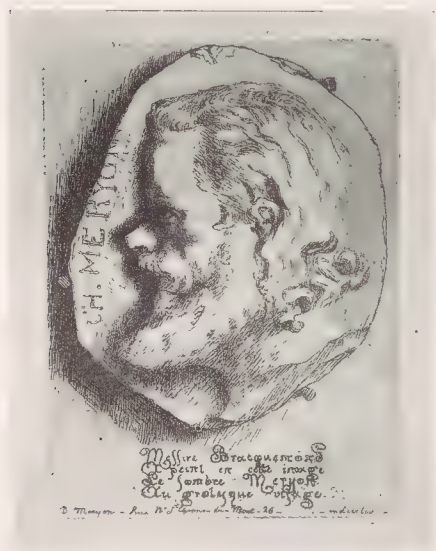
(Note: The "Chalcographie"—or the "Chalcographie du Louvre"—is the department in the Louvre which occupies itself with the sale of reprints from the various engraved or etched plates deposited there.)

Plate destroyed.

17A. — CHARLES MERYON, PAR F. BRACQUEMOND

(PORTRAIT OF MERYON, BY F. BRACQUEMOND)

(For sizes, see text below)



(1854) 2nd State

1st State. 149 x 100 mm.; $5\frac{7}{8} \times 3\frac{1}{8}$ inches. Before the verse* below the medallion, but with the initials B à C.M. in the upper left corner of the plate.

Rare. 5 or 6 proofs only, each printed by Meryon himself. Collections: British Museum. (A similar proof was in the Macgeorge collection.)

2nd — Reduced to 120 x 88 mm.; $4\frac{3}{4} \times 3\frac{1}{2}$ inches. A quatrain,* the date, and Meryon's address, all etched by Meryon himself, have been added below the medallion. The initials at upper left are removed. (*Re-produced.*) Collections: Bibliothèque Nationale, Paris; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof.

About 50 proofs were printed. They were issued as frontispieces to the first fifty copies of the set of Paris etchings.

3rd — Further reduced to 106 x 88 mm.; $4\frac{1}{8} \times 3\frac{1}{2}$ inches. The verse is removed. The letters "B à C. M." now appear at the lower left, whilst towards the lower right is "Imp. A. Delâtre, rue N^e St Etienne-du-Mont, No. 26." Collections: British Museum. Mr. Macgeorge also had a proof.

There are two reproductions of this etching:

(a) A *photogravure* in two states:

1st State: with the letters "B. à C. M." at the upper left.

2nd State: with the title "CHARLES MERYON D'APRÈS L'EAU-FORTE." . . . etc.

(b) A reproduction by the *gillotage* process, smaller than the original.

Both these reproductions were published in Monsieur Aglaüs Bouvenne's *Notes et souvenirs sur Charles Meryon*, 1883.

AUCTION PRICES: J. Niel (1873), 2nd state, 40 francs; 3rd state, 10 francs; Vignères (1887) 1st state, 72 francs, Burty (1891) 1st state, 92 francs; 2nd state, 40 francs; 3rd state, 16 francs.

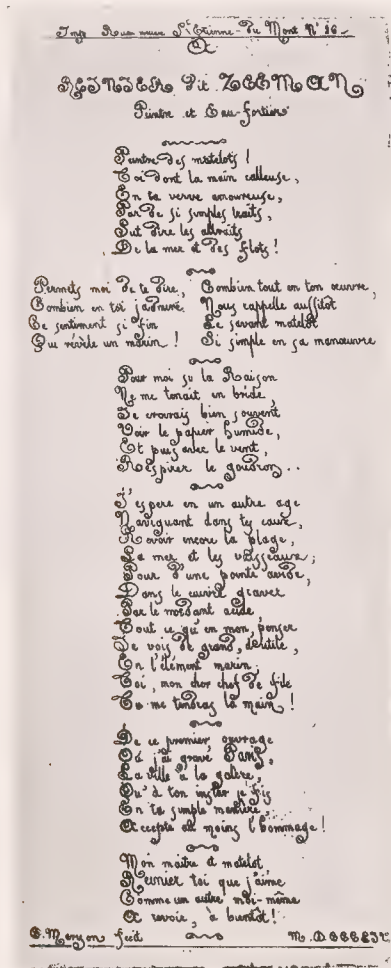
Plate destroyed.

* THE VERSE READS:

"Monsieur Bracquemond has given us here in this likeness the grotesque features of the sombre Meryon."

18. — DÉDICACE A REYNIER NOOMS, DIT ZEEMAN
(DEDICATORY VERSES BY MERYON TO REYNIER NOOMS, CALLED ZEEMAN)

Size of plate: 176 x 68 mm., $6\frac{1}{8}$ x $2\frac{1}{8}$ inches



(1854)

Burty 32 (no state mentioned)
Wedmore 2 (no state mentioned)

"I have indicated in various private letters to Monsieur Burty certain suggested emendations to these verses." *
(Mervyn, *My observations*. . .)

* "THE VERSES READ:

"To Reynier, called Zeeman; painter and etcher.

O painter of sailors! Thou, who with horny hand inspired by loving enthusiasm kneest so well how to express in such simple lines the splendor of the sea and the waves, permit me to record how much I admire that quality in thy work which reveals the true sailor soul! How it all declares the wise mariner and his simple skill! If reason did not check me I should often imagine the very paper itself were wet and think I could actually smell the tar! I hope that in some other age when sailing through thy waters I may descry once again thy shores, thine ocean and thy shipping, and be able to catch with rapid point and mordant a record of all that I see of use and greatness in the watery element. And thou, O my leader, wilt offer me thy hand!

Allow me at least to dedicate to thee this first work, these etchings of Paris—that Paris in whose very coat-of-arms there is a galley—which I have produced under thy inspiration and in thy simple style. My sailor-master Reynier, whom I love almost like another self, may we soon meet again!"

(For a metrical translation of these and other verses by Meryon see "The Print Collector's Quarterly," Vol. III, No. 3, October 1913, article by William Aspenwall Bradley.)

AUCTION PRICES: J. Niel (1873), 8 francs, V . . . (Hédou'n aîné) (1899), 4 francs; V. Bouvrain (1906), 12 francs.

Collections: British Museum (2 proofs, one of which has the lettering in different inks); Bibliothèque Nationale, Paris; Dresden (from the Seymour Haden collection); H. Wright (from Sir Frederick Wedmore's collection); The Art Institute, Chicago (Howard Mansfield Collection).

The proof formerly in the Macgeorge collection came from the Mlle. Niel and Thibaudeau collections, and bore a MSS. note by Meryon "Je déclare que le tirage est conforme à la présente épreuve. C. Meryon 19 Octobre 1854 26 R. N° St. Etienne du Mont." ("I declare that the edition is uniform with this proof.")

This etching is rare, and was generally printed in two inks, the proper names, date, Paris, etc., being printed in red.

Plate destroyed.

19. — ANCIENNE PORTE DU PALAIS DE JUSTICE, PARIS
(OLD GATE OF THE PALACE OF JUSTICE, PARIS)

(For sizes see text below)

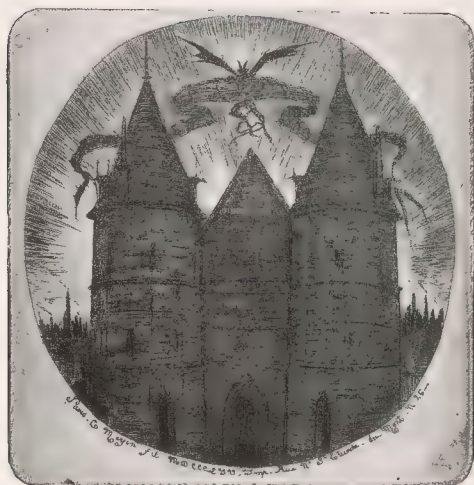


(1854) 1st State

Burty 33 (3 states described)
Wedmore 3 (2 states described)

1st State. The subject occupies the lower half of the copper plate on which No. 40, Molière's Tomb, is etched. The entire plate measures 157 x 140 mm.; $6\frac{1}{4}$ x $5\frac{1}{2}$ inches. Before the inscriptions below the border line. (*Reproduced.*) (Formerly in the Macgeorge collection. It came from the Mlle. Niel and Thibaudeau collections.) Sir Seymour Haden also had a proof, Burty says.

2nd — The plate was cut across the middle in order to separate the two subjects. The lower portion (Old Gate) now measures 38 x 85 mm.; $3\frac{1}{8}$ x $3\frac{3}{8}$ inches. Collections: British Museum.



3rd State Size of plate: $3\frac{1}{8} \times 3\frac{1}{8}$ inches
Size of engraved surface: $3\frac{1}{4} \times 3\frac{3}{8}$ inches

3rd — With the inscription: "Paris. C. Meryon del." . . . etc., just below the border line at the foot of the work. (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale, Paris; Dresden (from the Duc d'Arenberg collection); The Art Institute, Chicago (Howard Mansfield Collection). (The proof formerly in the Macgeorge collection came from the Mlle. Niel and Heywood collections and bore a manuscript note by Meryon: "Je déclare que le tirage est conforme à la présente épreuve. C. Meryon 26 R. N^e St Etienne-du-Mont. 19 Octobre 1854.") ("I declare that the edition is uniform with this proof.")

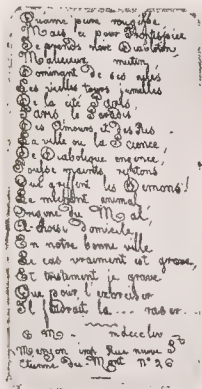
AUCTION PRICES: J. Niel (1873) 2nd state, 51 francs; 3rd state, 24 francs; Burty (1876) 1st state, 160 francs; de Salicis (1891) £1. 12. 0; Barrion (1904) 3rd state, 75 francs; V. Bouvrain (1906) 3rd state, 35 francs; Sotheby (London, 1920) 3rd state, £6.

Plate destroyed.

20. — "QU'AME PURE GÉMISSE"

("LET THE PURE SOUL BLUSH:," VERSES BY MERYON TO ACCOMPANY HIS ETCHING OF THE 'OLD GATE OF THE PALACE OF JUSTICE')

69 x 35 mm.; $2\frac{3}{4} \times 1\frac{1}{8}$ inches



(1854) 1st State

Burty 34 (2 states described)
Wedmore 4 (2 states mentioned)

1st State. The last word of the first line is "rougisse." (*Reproduced.*) Collections: Bibliothèque Nationale, printed on the same sheet with No. 19, "Ancienne Porte du Palais de 'Justice'; The Art Institute, Chicago (Howard Mansfield Collection). (Mr. Macgeorge also had a proof with pencil numbers upon it indicating emendations Meryon proposed to make, but did not actually make, in the arrangement of certain lines:

- (3) Le méchant animal
- (4) Origine du mal
- (2) A choisi domicile
- (1) En notre bonne ville.)

2nd — The last word of the first line is changed to "gémisse" — "on account," says Burty, "of the absurdity of the idea of the heart 'blushing.'"

These verses,* which were intended to accompany the etching of the "Old Gate of the Palace of Justice" (No. 19 are very rare in either state.

AUCTION PRICES: Burty (London, 1876), with the 1st state of the "Arms of Paris" (No. 21), £1. 18. 0.

Plate destroyed.

* THE VERSES READ:

"Let the pure soul blush and groan if it will, but I have chosen here for frontispiece this little wicked mutinous imp, dominating with his wings these old twin towers of Paris—Paris, the paradise of love and laughter; the city where Science, of diabolic origin, brings forth many a scion destined to be clawed by Demons. The wicked little sprite, origin of evil, has chosen to make his habitation in our city. The situation is truly serious, and sadly I proceed to etch, for I fear that to rid the city of this menace we should have to demolish it!"

(See footnote to No. 18, *re* metrical translation.)

21. — ARMES SYMBOLIQUES DE LA VILLE DE PARIS

(ARMS SYMBOLICAL OF THE CITY OF PARIS)

(For sizes see below)



(1854) 1st State

Burty 35 (2 states described)
Wedmore 5 (several states mentioned)

1st State. Before all letters and before the plate was reduced. It here measures 167 x 148 mm.; $6\frac{5}{8} \times 5\frac{11}{16}$ inches (*Reproduced.*) Very rare. Monsieur L. R. Garnier had a proof from the Burty collection.

2nd — Still before all letters, but the plate is reduced to 137 x 112 mm.; $5\frac{3}{8} \times 4\frac{7}{16}$ inches. Collections: British Museum (from the Burty collection). Mr. Macgeorge also had a proof, from the De Salicis collection.

3rd — With the inscription; between the stems of the branches, "C. Meryon ft. MDCCCLIV;" and at foot of plate "Imp Rue N^o St- Etienne du Mont. 26." Collections: British Museum, Bibliothèque Nationale, Paris; Dresden (from the Duc d'Arenberg collection). (Mr. Macgeorge also had a proof, from the Heywood collection, on thin India paper.)

AUCTION PRICES: J. Niel (1873), 3rd state, 12 francs; Burty (1876), 1st state,—with a proof of "Qu'âme pure gémit"—£1. 18. 0; Anonymous (May, 1905) (Count Mathéus), 3rd state, 85 francs; V. Bouvrain, (1906), 3rd state, 10 francs; Theobald (London, 1910) 3rd state, £3-5-0; Sotheby (London, 1921) 1st state, £5; 3rd state, 6 shillings.

A proof of the 2nd state, with the following dedication, was exhibited at the Grolier Club, New York, 1898:—"A Monsieur Niel—faible témoignage de reconnaissance pour le généreux appui et les encouragements qu'il m'a donnés, pendant l'exécution de ce premier ouvrage. Son très humble et bien dévoué serviteur et ami C. Meryon. 13 Mars, 1855." (To Monsieur Niel—as a slight token of my thanks for his generous support and encouragement during the production of this first plate—from his humble and devoted servant and friend, C. Meryon, March 13th, 1855.) This is in The Art Institute, Chicago (Howard Mansfield Collection).

Plate Destroyed.

22. — "FLUCTUAT NEC MERGITUR"

("IT ROCKS BUT IS NOT SUBMERGED")

Size of plate: $6\frac{3}{4} \times 6\frac{1}{4}$ inches
Size of engraved surface: $4\frac{1}{8} \times 4\frac{1}{4}$ inches



(1854)

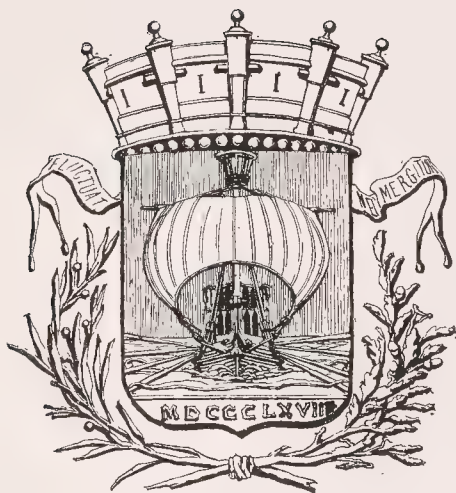
Burty 36 (*no states mentioned*)
Wedmore 6 (*no states mentioned*)

Unpublished. Very rare.

Collections: New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection); Mr. Macgeorge also had a proof, from the Mlle. Niel collection, on vellum, with a pencil inscription (not in Meryon's writing) "Epreuve unique sur velin. Etat unique." (Only proof on vellum. Only state.)

"It was the fear of being accused of imprudence, or of inconsiderate presumption, or of possibly disturbing that love of peace which is the special characteristic of town dwellers—which prevented me from publishing this fanciful design. . . . I can only express my thanks to the *Gazette des Beaux-Arts* for thus taking upon itself the work of bringing this design to the public notice; since our present spirit and the recent events in the Army, give the needed justification for this proposal—a somewhat bold one, I agree" (Meryon, *My observations*. . .).

"Meryon did not believe himself completely authorised by the Minister of the Interior to publish this magnificent variation, which seemed to contain an allusion to the terrorism of the Empire. . . . The plate is therefore rare." (Burty, *Unpublished Notes*.)



The original pen and ink study for this etching, which was formerly in Sir F. Seymour Haden's collection, was later in the collection of Monsieur L. R. Garnier, and is now in The Art Institute, Chicago (Howard Mansfield Collection). We give a reproduction of it here.

A woodcut after this etching, with certain variations, was published in the *Gazette des Beaux-Arts*, 1864. It accompanied Monsieur Burty's article on Meryon's works. According to Burty this reproduction was also printed on the cover of the *Paris Guide*, 1867.

Plate destroyed.

23. — LE STRYGE

(THE VAMPIRE)

(For sizes see text below)



(1853) 1st State

Burty 37 (5 states described)
Wedmore 7 (Trials and 4 states described)

1st State. 169 x 133 mm.; $6\frac{5}{8}$ x $5\frac{1}{4}$ inches. Unfinished. Before the insertion of the "Stryge" itself and of the "Tour St. Jacques." (*Reproduced.*) Collections: British Museum, on green paper. Mr. Macgeorge also had a similar proof on green paper.

2nd — Finished, but before all letters, and before the initials "C. M." Collections: Mr. H. S. Theobald had a proof; Mr. Macgeorge also had one, with pencil inscription by Meryon, from the Mlle. Niel and Thibaudeau collections.

3rd — Still before the verses and addresses, but with the initials C. M. on the white wall of the chimney-stack at lower left. The plate is still 133 mm. ($5\frac{1}{8}$ inches) in width. Collections: British Museum, on green paper; Mr. Atherton Curtis (proof from the Wasser collection); The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof, from the Niel and Heywood collections, on green paper.



5th State

- 4th — The plate slightly reduced in width to 130 mm. ($5\frac{1}{8}$ inches). Faint \ \ \ \ shading across the initials on chimney and faint / / / / lines across white wall below bird at right and in places elsewhere. At the left below the oval appear the artist's name and the date (reversed); the address of Delâtre appears at the right, and in the centre in two lines, are the words:

Insatiable vampire, l'éternelle Luxure

Sur la Grande Cité convoite sa pature. C. M.

(The Insatiable Vampire, eternal lust, forever coveting its food in the great city.)

Collections: Bibliothèque Nationale (2 proofs, on greenish paper); British Museum, on green paper; New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection); Messrs. Atherton Curtis; H. H. Benedict. Messrs. H. Beraldi, Alfred Beurdeley, J. Gerbeau, H. H. Theobald and Macgeorge also possessed impressions. (The Macgeorge impression came from the Cabanel collection and was on green paper.)

- 5th — The two lines of verse are removed. The marks of the burnisher are clearly visible in the lower margin, (*Reproduced*.) Collections: British Museum, on thin paper; Bibliothèque Nationale, Paris; Dresden (from the Emile Galichon and Dowdeswell collections). Mr. Macgeorge had a proof from the Heywood collection, which is now in The Art Institute, Chicago. It is on Whatman paper.

- 6th — Before the title, but with certain retouches in the distance at right, close by the figure's left horn and on the houses in distance at left. The burnisher marks in the lower margin are removed. The lines above the initial have almost disappeared. Collections: British Museum, from the Burty collection, on thin paper.

- 7th — With the title 'LE STRYGE' in block letters, but before Delâtre's address and before the number '1' within the oval border line at lower left. The inscriptions of the previous state are removed. The work on distant houses at left and in distance to right of tower further retouched. Collections: British Museum, on thin paper, from the Burty collection.



8th — With the number '1' within the oval border line at lower left near the initials 'C. M.' to denote its intended order in this series of etchings of Paris. The address of Delâtre is added in tiny block letters above the title. 30 proofs thus were printed in 1861. Collections: British Museum, on thick white paper, with inscription "Bon à tirer (pr vingt ép.) C. Meryon 13 Mai, 1861." (Good for 20 impressions.) Mr. Macgeorge also had a similar proof but without any manuscript note. It came from the Heywood collection.

AUCTION PRICES: J. Niel (1873) 1st state, 95 francs; 3rd state, 180 francs; 4th state, 135 francs and 121 francs; Bouillard (D) (1876) 4th state, 102 francs; Burty (1876) 4th state, £3. 18. 0; Wasset (1880) 3rd state, 500 francs; 4th state, 225 francs; 5th state, 160 francs; de Salicis (1891) 4th state, 650 francs; Barrion (1904) 5th state, 620 francs; Le Secq des Tournelles (1905) 4th state, 2500 francs; Anonymous (May, 1905) (Count Mattheus) 5th state, 750 francs; V. Bouvrain (1906) 5th state, 310 francs; 5th state, 425 francs; Gerbeau (Paris, 1908) 4th state, on green paper, £112; Theobald (London, 1910) 2nd state, on green paper, £280; 4th state on green paper, £195; 5th state, £20; Brayton Ives (New York, 1915) 4th (?) state on green paper, \$1175; R. Gutekunst (London, 1920), 5th state, £46-4-0; Paris (1920) 4th state, on green paper, £200; Beurdeley (Paris 1920), 4th state on green paper, £170; Sotheby (London, 1921) 4th state on green paper, £190; 6th state, 1922, £20.

"I first called this plate 'La Vigie' (the 'look-out') but I think its present title suits it even better." Meryon, *My observations* . . .

"The 'Stryge' is the stone devil leaning on the parapet of the upper balcony of the tower of Notre Dame with his tongue protruding. . . Meryon has immortalised him. This etching would make a brute think." (H. de Cleuziou.)

We reproduce two pencil studies for this etching which were formerly in the Macgeorge collection. They show with what precision Meryon studied the closest details of a subject before commencing to etch it. They were also reproduced in the *Print Collector's Quarterly*, Vol. 7, No. 3, October, 1917, pp. 242, 243.



An impression which had been printed from the plate after it was cancelled was in the Hazard collection.

Wedmore relates an interesting account of a conversation which Monsieur Jules Andrieu had with Meryon about this plate. (Vide Wedmore's *Meryon*, 2nd edition, 1892, pp. 44 and 45.)

There exists a *copy* of the 4th state of this etching—(i. e. the state with the verses)—by Monsieur Edmond Goselin. It measures 154 x 114 mm.; $6\frac{1}{8}$ x $4\frac{1}{2}$ inches, and bears the monogram E. G. within the oval at the right.

There are also two *reproductions*:

(a) By the *Autotype* process, London, 1887. In this the verses are in italics whilst in the original they are in Gothic characters.

(b) A *heliogravure* published in *L'Histoire de Notre-Dame de Paris* by André Marty, 1906. This measures 147 mm.; $5\frac{1}{2}$ inches, in height.

Plate destroyed.

24. — LE PETIT PONT, PARIS

Size of plate: $10\frac{1}{8} \times 7\frac{3}{8}$ inches

Size of engraved surface: 245 x 185 mm.; $9\frac{1}{8} \times 7\frac{1}{4}$ inches



(1850) 3rd State

Burty 38 (5 states described)
Wedmore 8 (5 states described)

1st State. Before all letters and before the initials 'C. M.' at upper right. Before the border line traversing the plate at the foot of the work. In the lower margin there are horizontal scratches (made by the artist when proving his needle) at lower left, and marks of the vice in the centre, though these are not always inked and sometimes do not show therefore. Collections: British Museum, on Japanese paper (from the Lewis Meryon collection), slightly cut at left; Bibliothèque Nationale, 2 proofs, both signed and both on thin Japanese paper; Mr. Atherton Curtis. Mr. Macgeorge had a proof on Japanese paper, from the Heywood collection.

2nd — Before the initials 'C. M.' in upper right corner, but with the border line at the foot of the work. Collections: Mr. Atherton Curtis (with dedication to Eugène Bléry). Mr. Macgeorge has a proof, from the Mlle. Niel collection, with dedication to Probst.

3rd — Still before letters but with the initials 'C. M.' at upper right. (*Reproduced.*) Collections: British Museum, on thin paper; National Gallery, Edinburgh (from the Niel & G. R. Halkett collections, on green paper); Bibliothèque Nationale, Paris (on thin Japanese paper); Dresden (on green paper); The Art Institute, Chicago (Howard Mansfield Collection); Mr. Atherton Curtis; Monsieur Loys Delteil, etc. Messrs. Beurdeley and Macgeorge each had impressions. (The Macgeorge proof came from the Cabanel collection and was on green paper.)

4th — Still before letters, but the scratches in the margin at lower left are removed.

5th — With the title, etc., in cursive letters: "Le Petit Pont—Publié par L'Artiste—Imp^e A. Delâtre, Rue St.-Jacque, 171." The plate is retouched especially in the sky which is now covered with faint // lines. 600 proofs were printed for publication in *L'Artiste*, Vol. V, No. 14, December 5th, 1858. There were also a few early proofs on thin India paper. Collections: British Museum (two proofs, in one of which Delâtre's name and address are not inked, but are still discernible); Victoria and Albert Museum (lettering not inked, but discernible); Mr. Macgeorge had a proof (from the Heywood collection).

NOTE: Monsieur G. Bourcard, in his book *A travers cinq siècles de gravures* mentions a proof (formerly in the Theobald collection) which bears only the title—"Le Petit Pont," but on examination it proved to have had the other inscriptions cut away, so was merely this state.

6th — The sky is further shaded and there is oblique shading on the *side* of the quay-wall on which the man is seated. The roofs of the distant houses at the right are shaded. The lettering is unchanged. Collections: British Museum (2 impressions); Mr. Macgeorge also had one, on thin India paper (from the Heywood collection).

7th — The words 'Publié par . . .' etc. removed. The title is removed and put in afresh in block letters and is now followed by the date 1852. At lower left is the number '2'—the plate's number in the series. Of this state 30 proofs were printed in 1861.

AUCTION PRICES: Van den Zande (1855) 1st state, 2 francs 25 centimes; Soleil (1872) 2nd state, 67 francs; J. Niel (1873) 1st state, 118 francs; 2nd state, 73 francs; Burty (1876) 2nd state, £2. 13. 0; Anonymous (1876) 4th state, 5 francs; Bouillard (D) (1876) 1st state, 112 francs; Wasset (1880) 1st state, 170 francs; Vignères (1885) 1st state, 120 francs; Le Secq des Tournelles (1905) 2nd state, 1900 francs; Anonymous (18th May, 1906) 1st state, 2300 francs; V. Bouvrain (1906) 4th state, 200 francs; Gerbeau, (Paris, 1908), 1st or 2nd state with dedication, £88; 3rd state, on green paper, £78; Theobald (London, 1910) 1st or 2nd state, £145; 3rd state, £50; Brayton Ives (New York, 1915) 3rd state on greenish paper, \$775; Anderson Galleries (New York, 1919) 3rd state (?) \$125; W. T. Wallace (New York, 1920) 3rd state, (?) from Burty and Townsend collections, \$80; Mrs. Ellen R. Jenkins (New York, 1920) 1st state on Japan paper, \$800; 5th state, \$120; Paris (1920), 1st state, signed and dated 1850, £155-11-6; Beurdeley (Paris, 1920) 3rd state on green paper, £60; Sotheby (London, 1921) 3rd state, on green paper, £120.

"This view is taken from the towing path, below the 'Quai de la Tournelle;' on the left are the houses on the 'Quai du Marché-Neuf' . . . The towers of 'Notre-Dame' which rise above the houses are much too high if regard is had to their real dimensions or to the rules of perspective. We should frequently have to point out errors of this nature but for the fact that they are really liberties which the splendid ensemble pardons. Meryon did not pretend that his etchings had the cold exactitude of a photograph. When he made his first sketch from below,—from the water's edge for instance—it is evident that he was viewing the subject from a point which would have been unfamiliar to the great majority of those who viewed it; later he mounts to the bank and, with a facility almost unequalled, tacks on to his first sketch the view usually obtained by passers-by. By those two operations he composed a picture which at the same time is a real view." (Burty's *Meryon's Works*.)

Mr. Macgeorge possessed some of the pencil studies for this etching.

The etching was exhibited at the Salon in 1850. After the cancelling of the plate of 'Le Petit Pont' Meryon etched the "Ancien Louvre," (see No. 53), on the back of it.

Plate destroyed.

"We will not insult the intelligence of our readers by recounting the history of this bridge. They will recall, from their reading of Brice and Dargenville, that it was first built in 1314, and that it was destroyed by fire in 1718. They know, from personal observation, the recent transformations this precious relic of old Paris has undergone. M. Meryon's etching will later serve to illustrate this." (*L'Artiste*, Vol. V, No. 14, December 5th, 1858.)

There are two reproductions of this etching:

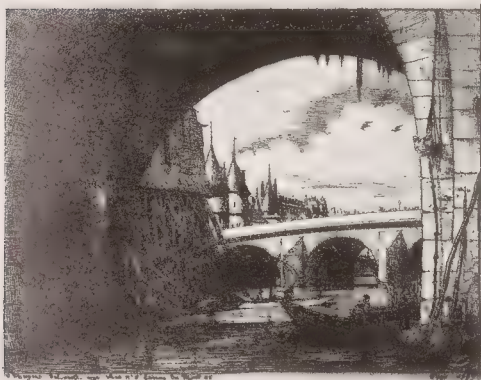
- (a) An *Autotype* reproduction, published in London in 1887 (see the section devoted to "Copies" at the end of the present volume). It is of the same dimensions as the original.
- (b) A *Heliogravure*, reproduced from a state before the initials C. M. It measures 240 mm. in height instead of 245 mm. In the margin is the name of Meryon, in flowing characters, and the date 1850. It was published in M. André Marty's *Histoire de Notre-Dame de Paris*, 1906.

25. — L'ARCHE DU PONT NOTRE-DAME, PARIS

(AN ARCH OF THE NOTRE-DAME BRIDGE, PARIS)

Size of plate: 153 x 195 mm.; 6 x 7 $\frac{3}{4}$ inches

Size of engraved surface: 5 x 6 $\frac{1}{8}$ inches



(1853) 3rd State

Burty 39 (*Trial proofs and 5 states described*)
Wedmore 9 (*Trial proofs and 3 states described*)

- 1st State. Pure etching. Before the / and \ \ \ \ \ drypoint shading on the large cloud; before the \ \ \ \ shading at the top and the horizontal shading at the bottom of the wall of the arch at left; before all letters and before the border line was reinforced. (Formerly in the Macgeorge collection; it came from the Burty, Galichon and Heywood collections and was on green paper.) Very rare, as the artist destroyed most of the proofs of this state, whenever he came across them, Burty says.
- 2nd — Hitherto undescribed. The horizontal shading is added at the foot, and the \ \ \ \ at the upper left, of the arched wall at left. Still before all letters, and before the drypoint shading on the large cloud, and before the reinforcement of the border line. Collections: British Museum, on green paper.
- 3rd — With / / / and \ \ \ \ \ drypoint shading on the large cloud and with the thick border line, but still before all letters. (*Reproduced.*) Collections: Mr. Macgeorge had a proof, from the De Salicis collection, on green paper, now in The Art Institute, Chicago; Mr. H. S. Theobald also had a proof.
- 4th — With the name and address of Meryon, and the date 'Paris 1853' in lower margin. Collections: Bibliothèque Nationale (on greenish paper); British Museum, 2 proofs (one cut rather close, from the Lewis Meryon collection; the other on thin paper); Victoria and Albert Museum (acquired through Haden Delâtre in 1860); National Gallery, Edinburgh (on greenish paper); Atherton Curtis, Mr. H. S. Theobald, M. Gerbeau and Herr G. Eissler also each had a proof. The Macgeorge proof came from the Cabanel collection and was on green paper.
- 5th — Meryon's name and address removed. The initials 'C. M.' appear in the upper right corner and these form the only lettering on the plate.

6th — With the title, in small block letters, in lower margin: 'L'ARCHE DU PONT NOTRE-DAME -1850.'

7th — With the number '5' in the lower left corner and with "A. DELATRE IMP. R. S. JACQUES, 265" in tiny block letters below the title. There were 30 proofs of this state, printed in 1861. Collections: British Museum. (Mr. Macgeorge also had a proof, from the Heywood collection.)

AUCTION PRICES: Niel (1873) 4th state, 46 francs and 27 francs; Burty (1876) 1st state, £2.18.0; 4th state, £1.17.0; Wasset (1880) 4th state, 170 francs; Le Secq des Tournelles (1905) 4th state, 280 francs; Anonymous (November 8th, 1905) 4th state, 700 francs; H. de Roissy and Vicomte de K. . . . (1906) 7th state, 20 francs; V. Bouvrain (1906) 4th state, 200 francs; Gerbeau (Paris, 1908) 4th state, on green paper, £37.4 0; Theobald (London, 1910) 3rd state on green paper, £112; 4th state, on green paper, £31; Brayton Ives (New York, 1915) 4th state on greenish paper, \$350; Mrs. Ellen R. Jenkins (New York, 1920) 4th state, \$75; W. T. Wallace (New York, 1920) thin India Paper, 4th state (from R. Hoe collection), \$80; Paris (1921) 4th state, on green paper £48.

Exhibited at the Salon of 1864.

"This was the first of the series executed by Meryon. He availed himself of the 'chambre claire' (camera lucida) but was obliged to entirely remodel the design which this instrument had furnished him with." (Burty's *Catalogue of Meryon's Works*, London, 1879, p. 57.)

There exists a *copy* of this etching by Monsieur Edmond Gosselin. It bears neither signature nor lettering and measures 124 x 166 mm., $4\frac{7}{8}$ x $6\frac{1}{2}$ inches (within the border lines) instead of 127 x 170 mm., 5 x $6\frac{3}{4}$ inches.

Two drawings for this plate were in the Macgeorge collection (both came from the Niel & Destailleur collections).

Plate destroyed.

26. — LA GALERIE NOTRE-DAME, PARIS

(THE GALLERY OF NOTRE DAME, PARIS)

283 x 175 mm.; 11¼ x 6⅞ inches



(1853) 1st State

Burty 40 (*Trial proof and 4 states described*)
Wedmore 10 (*3 states described*)

1st State. Before all letters, before the border line was strengthened, especially at the left, before the shading on the clouds, and before certain work on the distant houses. The crow flying at left is half white. (*Reproduced.*) Formerly in the Macgeorge collection. (It was on greenish paper, and came from the Niel and Heywood collections.)

2nd — The work finished, but before any inscriptions were added.

3rd — With Meryon's name and address, and the date, in lower margin. (*Reproduced.*) Collections: Bibliothèque Nationale (2 proofs, both on greenish paper); British Museum, on thin paper; Victoria and Albert Museum (acquired through Haden and Delâtre in 1860); National Gallery, Edinburgh (on green paper, from the Niel and G. R. Halkett collections); New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Atherton Curtis, Monsieur Gerbeau, Herr G. Eissler and Mr. H. S. Theobald each had a proof. That formerly in the Macgeorge collection came from the Cabanel collection, and was on green paper.

4th — With the monogram of Meryon in the upper left corner, and with seven additional small crows at the right between the columns to right above the bell-tower in mid-distance. The plate has been retouched with the burin and the bell-tower in centre distance has been re-engraved. The title appears in block letters in lower margin: 'LA GALERIE N^o 4 D.' Collections: British Museum, on thin India paper (from the Burty collection). Mr. Macgeorge also had a proof, on thin India paper.

5th — With the number '4' in lower left corner. At right, below the border line is Delâtre's address in small capitals. There were 30 proofs of this state, printed in 1861. Collections: British Museum, on India paper laid down. Mr. Macgeorge had a proof on thin India paper, from the Heywood collection.

AUCTION PRICES: J. Niel (1873) 1st state, 139 francs; 3rd state, 60 francs; Burty (1876) 1st state £44.0; A Wasset (1880) 3rd state, 270 francs; Barrion (1904) 3rd state, 720 francs; Le Secq des Tournelles (1905) 3rd state, 1100 francs; Anonymous (May 1905) (Count Mathéus) 3rd state, 1150 francs; Anonymous (November 8th 1905) 3rd state, 1300 francs; H. de Roissy and Vicomte de K. . . . (1906) 5th state, 106 francs; V. Bouvrain (1906) 4th state, 90 francs. Gerbeau (Paris, 1908) 3rd state, £40; Theobald (London, 1910), 3rd state, £82; Wedmore (London, 1912) 3rd state, £47; Brayton Ives (New York, 1915) 3rd state, on green paper, £147; R. Gutekunst (London, 1920) 3rd state, on Whatman paper, £44-2 0; Delteil (Paris, 1920) on green paper, 3rd state, £200.

This very beautiful etching was honoured by rejection at the Salon of 1853.



We reproduce the pencil study for this plate. It was formerly in Mr. Macgeorge's collection, and came from the Niel and Destailleur collections. Mr. Macgeorge had another study for this etching, also from the Niel collection. These were also reproduced in the *Print-Collector's Quarterly*, Vol. VII, No. 3, October, 1917, pp. 253 and 254.

"Monsieur Niel possesses a unique trial proof of this plate in which the 'Tour de l'horloge' seen in the distance, is burnished out. I had somewhat hastily considered it too heavy and darker than it really was, so removed it. In subsequent proofs it is replaced after several attempts." (Meryon, *My observations*. . .)

Monsieur N. A. Hazard had an impression which was printed from the plate after its cancellation.

There exists a *copy* of this etching by Monsieur Edmond Gosselin. It bears neither lettering nor signature and measures 272 x 161 mm., 10 $\frac{3}{4}$ x 6 $\frac{3}{8}$ inches. Two *reproductions* also exist:

- (a) An *Autotype*, of the same size as the original, published in London in 1887. (See section on 'Copies' at end of present volume.)
- (b) A *Heliogravure*, measuring only 262 mm., 10 $\frac{3}{8}$ inches, instead of 275 mm., 10 $\frac{3}{8}$ inches, in height. It was published in M. André Marty's *Histoire de Notre-Dame de Paris*, 1906.

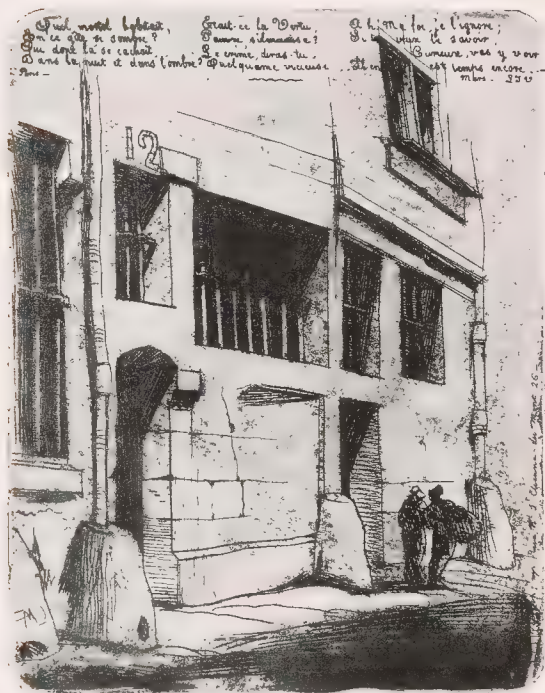
Plate destroyed.

27. — LA RUE DES MAUVAIS GARÇONS, PARIS

(THE STREET OF THE BAD BOYS)

Size of plate: 5 x 3 $\frac{1}{8}$

Size of engraved surface: 126 x 98 mm.; 4 $\frac{1}{4}$ x 3 $\frac{7}{8}$ inches



(1854) 3rd State

Burty 41 (2 states described)
Wedmore 11 (2 states described)

1st State. Before all letters and before the initials 'C. M.' (reversed) on the stone seen at lower left. Collections: Melbourne Art Gallery (from the Seymour Haden, T. T. Greg and Major J. H. W. Rennie collections); The Art Institute, Chicago (Howard Mansfield Collection). Messrs. Macgeorge and Theobald each had a proof, Mr. Macgeorge's being that from the Niel and Heywood collections.

2nd - - With the initials at lower left, and with the artist's name and address running up alongside the right edge of the plate; but before the verses at the top of the plate. (Described in Mr. Hugh Stokes' *Enchiridion of Charles Meryon*, G. Newnes, London, 1906—*Master Etchers Series*.)

3rd - - With the verses across the top of the plate.* (*Reproduced*.) Collections: Bibliothèque Nationale, Paris (on Japanese paper); British Museum, on Japan paper, cut rather close; National Gallery, Edinburgh (on Whatman paper); The Art Institute, Chicago (Howard Mansfield Collection); Mr. Atherton Curtis. Messrs. Beraldi and others had proofs. The proof formerly in the Gerbeau collection was on blue paper; that in the Beurdeley collection came from the Burty collection, and that in Mr. Macgeorge's collection from the Mlle. Niel and Thibaudeau collections.

AUCTION PRICES: J. Niel (1873) 1st state, 83 francs; copy by Laurence, 3 francs; Burty (1876) 1st or 2nd state, £4.4.0; 3rd state, £2.15.0; Vignères (1887) 3rd state, 60 francs; Gardien (1890) 3rd state, 40 francs; Anonymous (April 28th and 29th, 1902) 1st state, 900 francs; A. Barrion (1904) 3rd state, 570 francs; Le Secq des Tournelles (1905) 3rd state, 900 francs; Anonymous (Count Mathéus, May, 1905) 3rd state, 800 francs; H. de Roissy and Vicomte de K. . . . (1906) 3rd state, 450 francs; V. Bouvrain (1906) 3rd state, 400 francs. Gerbeau (Paris, 1908) on bluish paper, £80; Theobald (London, 1910) 1st state, £200; 3rd state, £36; Brayton Ives (New York, 1915) 3rd state, \$350; Beurdeley (Paris, 1920) 3rd state, from Burty collection, £24; Sotheby (London 1921) 3rd state, £35; Delteil (Paris, 1922) 3rd state, £50.

* THE VERSES READ:

What mortal used to dwell in this dark lair? Whoever used to hide himself o' nights in such a shady hole? Was it poor silent Virtue? Crime, you say—or some vicious creature, perhaps? Ah! faith, I cannot tell. If you wish to know, O curious one, go and see. There is still time!

See footnote to No. 18, *re* metrical translation of verses.)

A woodcut reproduction by Sotain appeared in the *Gazette des Beaux-Arts* in connection with Burty's article therein on Meryon's etchings.

There exist two *copies* of this etching:

(a) By Laurence (but we have not come across this).

(b) By Monsieur Edmond Gosselin. Of this there are two states: (1) before the verses; (2) with the verses. It measures 128 x 99 mm., 5 x 3 $\frac{7}{8}$ inches.

"'La Rue des Mauvais Garçons' no longer exists. It was demolished in 1851, and is now replaced by the 'Rue Grégoire-de-Tours' of which it occupied the northern section before 1846. . . . The old stone bearing the name of the street is preserved in the Carnavalet Museum, Paris. It is more or less intact. . . . For these details we are indebted to the Marquis de Rochegude, the eminent author of 'Old Paris.' . . ." (G. Bourcard, *A travers cinq siècles de gravures*, 1903.)

"This plate formed the tail-piece of the first part of the 'Etchings of Paris,'" says Burty.

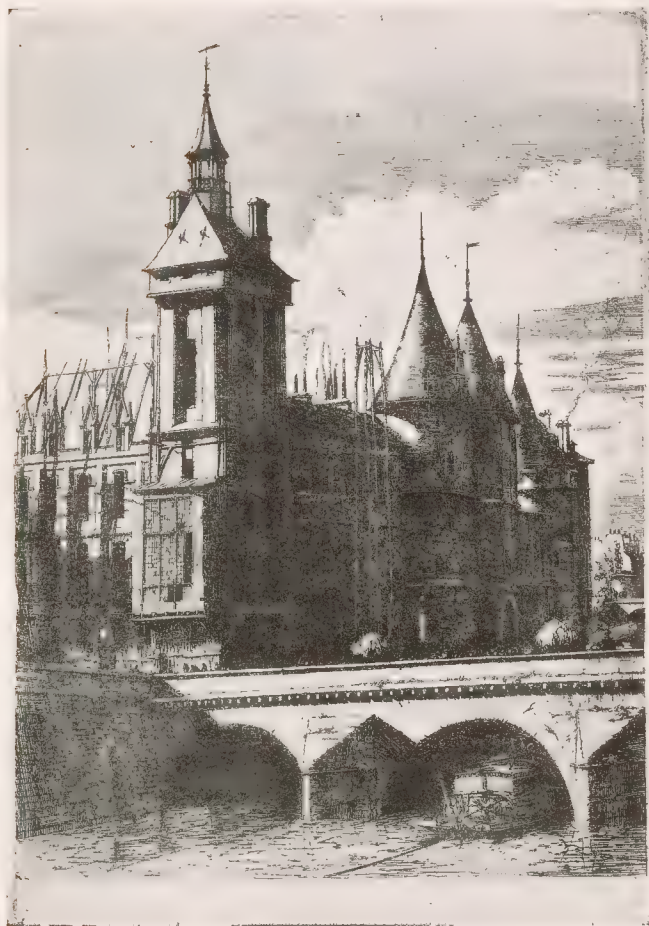
"I have indicated a few suggested alterations in the twelve lines of verse on this etching." (Meryon, *My observations*. . . .)

Plate destroyed.

28. — LA TOUR DE L'HORLOGE, PARIS

(THE CLOCK TOWER, PARIS)

261 x 185 mm.; 10 $\frac{3}{4}$ x 7 $\frac{5}{8}$ inches



(1852) 2nd State

Burty 42 (*Trial proof and 5 states described*)
Wedmore 12 (*4 states described*)

1st State. "Pure etching," says Burty, but we ourselves have never seen the proof in question.

2nd — Completed, except that the border line is as yet but very faintly suggested, and that only on three sides and only incompletely at the left even yet. That at the bottom traverses the lower margin 4 mm. above the bottom edge of the plate. Before all letters and before the initials 'C. M.' in upper right corner. (*Reproduced.*) Collections: Bibliothèque Nationale (2 proofs, both on thin Japanese paper); Mr. Atherton Curtis (from the Haden collection). The proof formerly in Mr. Macgeorge's collection was on thin Japan paper and came from the Mlle. Niel and Thibaudeau collections. Monsieur Gerbeau's proof is the one reproduced here; his stamp is visible at lower right corner of margin.

3rd — With the initials 'C. M.' in upper right corner. Collections: British Museum (2 proofs, one on green, and one on thin paper); National Gallery, Edinburgh (from the Niel and G. R. Halkett collections, on green paper); Mr. Macgeorge's proof was on green paper and came from the Cabanel collection. Monsieur Beurdeley had the Wasset proof. Messrs. Gerbeau and Theobald each had a proof. Herr Gottfried Kissler had a proof with Meryon's autograph signature upon it, and the number 'IV' in pencil.

- 4th — The border-line at both sides is reinforced. The thin horizontal line traversing the lower margin still exists and a new border-line traverses the plate immediately at the foot of the etched work. It is thicker at the left than at the right. Collections: Mr. Atherton Curtis (with dedication to Palizzi). Messrs. Garnier and Theobald each had a proof. Mr. Theobald's proof was printed by Delâtre and bears Delâtre's signature. The Art Institute, Chicago (Howard Mansfield Collection).
- 5th — The horizontal line across lower margin is removed. Some proofs of this state have faint scratches in the sky at the left. Collections: Victoria and Albert Museum (purchased for the Museum in December, 1860, by Seymour Haden, from Delâtre).
- 6th — With the following inscriptions in cursive writing in the lower margin: "La Tour de l'Horloge.—Publié par L'Artiste—Imp^e Aug. Delâtre R. S. Jacque 171." 600 Impressions were printed for *L'Artiste*, Vol. V, No. 9, October, 1858. A few impressions 'de luxe' exists, on India paper. Collections: British Museum, on thin paper (from the Burty collection); Bibliothèque Nationale (from the Ed. Fleury collection). Mr. MacGeorge had two proofs, on India paper laid down, both from the Heywood collection. (In one of them the words 'Publié par L'Artiste' were uninked, but could be discerned with the aid of a lens.)
- 7th — The triangular roof of the tall tower at the left, previously white, is now shaded with light /// and shading, and the left-hand side of the steeple-roof above it is shaded with light /// shading. A few other lines of shading are added here and there. The lettering remains as in the previous state. Collections: Mr. C. Maresco Pearce, London.
- 8th — With the same inscriptions, but the title 'LA TOUR DE L'HORLOGE' is now in small block letters. The plate has been retouched. Two beams of light protrude from the windows immediately to right of the clock-tower, and two sign-boards are to be seen bearing the inscriptions: 'LE DROIT MAÇONNERIE CONTRAT SOCIAL' and 'LA VOIE DEMOLITIONS R MONTAGNE, 13.' On a placard on a stone column to right of them is 'GRAY MERC.' Collections: British Museum (from the Burty collection). The Art Institute, Chicago (Howard Mansfield Collection).
- 9th — With the number '5' at the lower left, but the lower of the beams of light projecting from the window is shorter than in the next state. (Formerly in the MacGeorge collection.)
- 10th — Except for the title, all the inscriptions in the lower margin are removed, and we now read there: 'LA TOUR DE L'HORLOGE' and below this 'A. DELATRE IMP. RUE S^t JACQUES, 265.' The number '5' appears at the lower left just within the border-line. The artist's initials in the upper right corner are replaced by his monogram. The lower beam of light is lengthened. Retouched. Burty describes the retouches as follows: "The triangular roof of the clock-tower previously light has been shaded. The middle distance has been worked up. The old building, which is in course of demolition, affords a passage through its windows to two beams of light, which coming from behind let daylight into the centre of the composition. . . . In various places, particularly at the top of the scaffolding, small figures have been added. On the parapet of the bridge many modifications have been made. Finally, in the distance at right, one of the semi-circular shops on the Pont Neuf, which was in the way, has been removed so as to allow the clumps of trees on the river bank to be seen to greater advantage." Burty, *Catalogue of Meryon's Etchings*. (Some of these alterations were carried out earlier. See our 8th and 9th states.) Collections: British Museum (with manuscript note by Meryon: Bon à tirer (quinze épreuves) C. M.) (Good for 15 proofs), and a note by Burty: —"Tirage Pierron. Planche effacée Mai 1861." (Printed by Pierron. Plate destroyed.)

AUCTION PRICES: Van den Zande (1855) 2nd state, 2 francs 75 centimes; J. Niel (1873) 3rd or 4th state, 185 francs; A. Wasset (1880) 3rd state?, 280 francs; Anonymous (March 14th, 1903) 2nd state, 1750 francs; Anonymous (May 18th, 1906) 2nd state, 1580 francs; V. Bouvrain (1906) 510 francs; 6th state, 40 francs; Gerbeau (Paris, 1908) 2nd state, on Japan paper, £82; 3rd state on green paper, £68; Theobald (London, 1910) 3rd state, £62; 4th state, £34; Brayton Ives (New York, 1915) 3rd or 4th state, on greenish paper, \$700; Beurdeley (Paris, 1920) 3rd state, on greenish paper, from Wasset collection, £140; Christies (London, 1920) 3rd state on greenish paper, £78; Delteil (Paris, 1920) 2nd state, on Japan paper, £106; Sotheby (London, 1922) 2nd state, on Japan paper, £72.

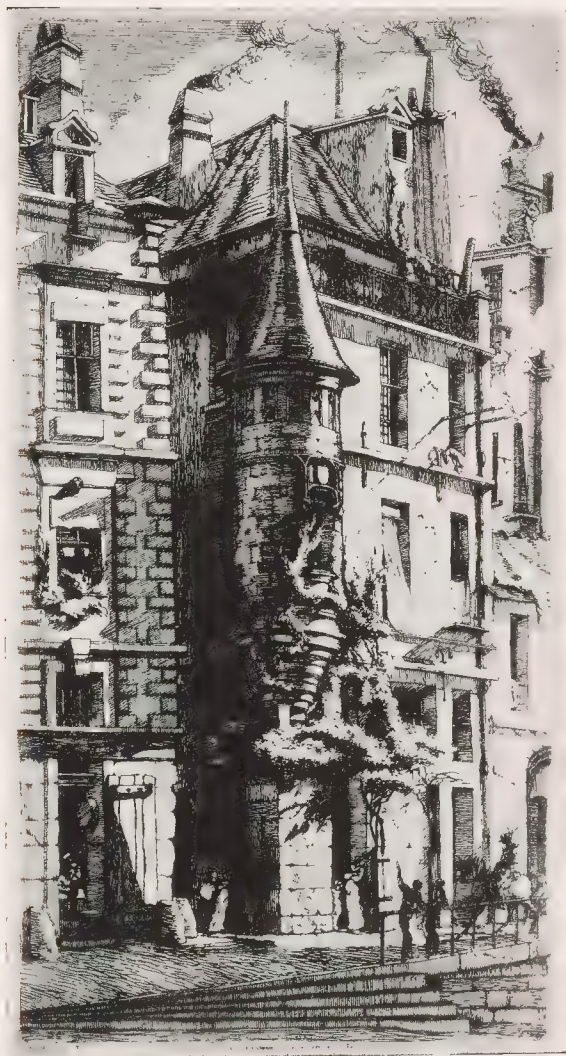
"Just now when Old Paris is crumbling away beneath the hammer of the demolisher, or is being transformed by the hands of occasionally none too skilful restorers, those artists who are preserving a record of its beauty, with brush or burin, deserve our warmest thanks. When Meryon made his vigorous etching of the 'Châtelet' and the 'Tour de l'Horloge' the restorations which are now completed were still going on, but the view lost nothing in picturesqueness on that account, as one may see by Meryon's etching. Since that time a further step has been taken, and in a few days the 'Pont-au-Change' will be only a memory. Meryon's etching will therefore become historic." (*L'Artiste*, Vol. V, No. 9, October 31st, 1858.)

Mr. MacGeorge possessed three studies for this etching—one, on greenish paper, from the Niel and Destailleur collections; another, marked 'A' from the Heywood collection; and the third, a finished study, from the Niel and Destailleur collections.

Plate destroyed.

29. — TOURELLE DE LA RUE DE LA TIXÉRANDERIE, PARIS
(HOUSE WITH A TURRET, WEAVERS' STREET, PARIS)

246 x 131 mm.; 9 $\frac{1}{8}$ x 5 $\frac{1}{8}$ inches



(1852) 1st State

Burty 43 (3 states described)
Wedmore 13 (2 states described)

1st State. Before the inscriptions, and before the initials 'C. M.' in the upper right corner. There are a few breaks in the horizontal lines at left at the foot of the plate, whilst in the right lower corner there is a small, almost semicircular, white space immediately above the horizontal shading at the foot of the plate. Before sundry scratches in the sky and on the white walls of the house to right of the tower. (*Reproduced.*) Collections: Bibliothèque Nationale (on thin Japanese paper). Messrs. Gerbeau and Macgeorge each had a proof. The latter's was on Japan paper and came originally from Mlle. Niel's collection. Herr G. Eissler had one which came from Seymour Haden's collection.

2nd — (Hitherto undescribed.) With the initials 'C. M.' in upper right corner, and with scratches here and there in the sky and on walls of house, etc. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

3rd — The gaps in the horizontal shading at lower left at the foot of the plate, have been filled in. The white space mentioned above has been obliterated by continuing downwards the perpendicular shading immediately above it. Still before any inscriptions in the lower margin. Collections: New York Public Library; British Museum, on thin paper; Victoria & Albert Museum (purchased for the Museum, from Delâtre, by Seymour Haden, December, 1860); National Gallery, Edinburgh (from the Niel and G. A. Halkett collections, on green paper); Dresden; H. H. Benedict (from Delâtre and Seymour Haden). Mr. Macgeorge's proof was on green paper and came from the Cabanel Collection.

4th — (Hitherto undescribed.) With the inscription in the lower margin 'TOURELLE DE LA TIXÉRANDERIE, démolie en 1851' (in centre); 'A. DELATRE IMP. R. S. Jacques 265' (at right). The number '6' appears at lower left. Before the figure of the woman in the doorway was retouched. Collections: British Museum. Mr. Macgeorge also had a proof.

5th — The title is now changed to 'TOURELLE de la RUE de la TIXÉRANDERIE' and the figure of the woman in the doorway is retouched. 30 Proofs thus were printed in 1861. Collections: Monsieur Hazard had a proof marked "Bon à tirer (trente épreuves) C. Meryon." (Good for 30 proofs.) Mr. Macgeorge's proof came from the Heywood collection.

AUCTION PRICES: Neil (1873) 3rd state, 73 francs and 47 francs; Burry (1876) 3rd state, £1.18.0; Anonymous (1876) 3rd state, 25 francs; Wasset (1880) 3rd state, on green paper, 275 francs; on India paper, 155 francs; L . . . L . . . (May, 1884) 3rd and 5th states, 40 francs; Vignères (1887) 3rd state, 41 francs; Anonymous (May 2nd, 1900) 5th state, 38 francs; Le Secq des Tournelles (1905) 3rd state, on green paper, 1100 francs; Anonymous (Picard) (April, 1905) 3rd state, 650 francs; 5th state, 75 francs; Anonymous (May 18th, 1906) 1st state, 4450 francs; Gerbeau (Paris 1908) 1st state, on Japan paper, £100; 3rd state on green paper, £76; Theobald (London, 1910), 3rd state, on green paper, £210; 3rd state, on Japan paper, £42; Brayton Ives (New York, 1915), 3rd state, on greenish paper, \$775; Beurdeley (Paris, 1920), 3rd state, on greenish paper, £71; Delteil (Paris, 1921), 3rd state, on old paper, £77.

There exists a copy of the 3rd state of this etching, by Monsieur Edmond Gosselin. It has the initials 'C. M.' but no other lettering or signature, and measures 243 x 133 mm.; $9\frac{1}{8}$ x $5\frac{1}{4}$ inches.

Three reproductions also exist:

- (a) An Autotype reproduction published in London in 1887 (see the section on 'Copies' at the end of this catalogue).
- (b) A reproduction which appeared as the frontispiece to Mr. Hugh Stokes' *Etchings of Charles Meryon* (London, G. Newnes, 1906).
- (c) A reproduction of the 5th state by Amand-Durand.

Two drawings for this etching were in Mr. Macgeorge's collection—one being marked 'A,' and the other being a finished study. Both came from the Niel and Destailleur collections.

Monsieur Hazard had an impression which had been printed from the plate after it had been cancelled.

Monsieur Boucard mentions a 6th state of this plate, "with the number '6' removed," but this is a mistake. The print he mentions belonged to Mr. Macgeorge. The number '6' was uninked or scraped off the proof. Besides, the number was still visible on the proof from the cancelled plate which Monsieur Hazard owned.

The Tower stood at the corner of the Rue du Coq. It was demolished in 1851.

Plate destroyed.

30. — SAINT-ETIENNE-DU-MONT, PARIS
(CHURCH OF ST. STEPHEN OF THE MOUNT, PARIS)

1st state: 290 x 130 mm.; $11\frac{3}{8}$ x $5\frac{1}{8}$ inches
2nd state: 251 x 130 mm.; $9\frac{1}{8}$ x $5\frac{1}{8}$ inches
Later states: 248 x 130 mm.; $9\frac{3}{4}$ x $5\frac{1}{8}$ inches



(1852) 1st State.

Burty 44 (*trial proofs and 4 states described*)
Wedmore 14 (*trial proofs and 5 states described*)

1st State. Pure etching. 290 x 130 mm.; $11\frac{3}{8}$ x $5\frac{1}{8}$ inches. Before the horizontal lines within the belfry below the bell to continue and match the rest of the shading in the sky. Before the initials 'C. M.' in the upper right corner. (*Reproduced.*) (Formerly in the Macgeorge collection, on old paper. It came from the Burty, Calichon and Heywood collections.)

2nd — Reduced in height to 251 mm.; $9\frac{1}{8}$ inches. Without any other vital differences. Collection: Bibliothèque Nationale (on thin Japanese paper).



5th State

- 3rd — Work almost complete. A small white gap previously visible in the shading on the roof to left of the base of the chimney of the house at the left has been filled in, but the horizontal shading in the sky under the bell is not yet added; nor are the initials. Collections: British Museum, on Japan paper, cut (from the Lewis Meryon collection). Monsieur Gerbeau had a proof. Mr. Macgeorge's came from the Heywood collection, and was on Japan paper.
- 4th — Slightly further reduced to 24.8 mm.; $9\frac{3}{4}$ inches, in height. The top of the knob surmounting the cupola is now cut off by the edge of the plate. Before the inscriptions, but with the initials 'C. M.' in the upper right corner. The horizontal shading now appears below the bell and gives a fresh contour to the white cloud seen beyond the belfry. Collections: British Museum, on thin paper; Bibliothèque Nationale, Paris (on thin Japanese paper); National Gallery, Edinburgh (from the Niel and G. R. Halkett collections, on green paper); New York Public Library; Mr. Atherton Curtis (from the Wasset collection); (Herr G. Eissler also had a proof with the title in Meryon's writing, and the number III. Mr. H. S. Theobald had a proof on green paper, from the Bury collection. Mr. Macgeorge's proof was on green paper and came from the Cabanel collection.) The Art Institute, Chicago (Howard Mansfield Collection).

5th — Still before the inscription but the head and arms of the workman on the scaffold at right near the street lamp, have been almost scraped out. (*Reproduced.*) Collections: British Museum, on thin paper (from the Burty collection; Victoria & Albert Museum (purchased for the Museum from Delâtre by Seymour Haden, December, 1860). (Mr. Macgeorge had a proof from the Heywood collection, on India paper, laid down.

6th — Still before the inscription but the head and arms of the workman have been reinserted, though the arms are now wide apart. Mr. Macgeorge had a proof from the Heywood collection.

7th — At the top of the building on the right (the Panthéon) is the inscription:
'S^t Eⁿe DU MONT ET L'ANCIENNE BIBLIOTHÈQUE S^{te} GENEVIÈVE.'

8th — The inscription changed to:
'S^t Eⁿe DU MONT ET L'ANCIEN COLLÈGE DE MONTAIGU.' On a placard on the wall at lower left are the words:
'A. DELATRE IMPRIMEUR TAILLE-DOUCE EAU-FORTE R. S. JACQUES 265.' The number '7' is at lower left. 30 proofs thus, printed in 1861. Collections: British Museum. Mr. Macgeorge also had a proof (from the Heywood collection).

AUCTION PRICES: Niel (1873) 3rd state, 90 francs; 4th state, 41 francs; Burty (1876) 1st state, £8. 15. 0; 4th and 5th states, £2. 5. 0; Wasset (1880) 4th state, 250 francs; de Salicis (1891) 3rd state, £10. 10. 0; Le Secq des Tournelles (1905) 4th state, 550 francs; Anonymous (May 20th, 1905) 5th state, 135 francs and 105 francs; Anonymous (November, 1906) 4th state, cut close, 128 francs; Gerbeau (Paris, 1908), 3rd state, on Japan paper, £58; Theobald (London, 1910), 1st, 2nd or 3rd state, £65; 4th state, on green paper, £125; 4th state, on Whatman paper, £50; Wedmore (London, 1912), 4th state, on green paper, £70; Brayton Ives (New York, 1915), 4th state, Whatman paper, \$400; Sotheby (London, 1922), 4th state, on Japan paper, £72.

Exhibited at the Salon in 1852.

Monsieur N. A. Hazard had an impression which had been printed from the plate after it was cancelled.

There exists a *copy* of this etching by Monsieur Edmond Gosselin. It measures 247 x 131 mm.; 9¾ x 5¼ inches and there are two states of it—(a) before the words "Imp. Delâtre, Paris," in drypoint; (b) with these words. It bears no other lettering. This is, no doubt, the copy referred to by Burty and Huish (see their catalogue, London, 1879, p. 60).

There is another unsigned and rather coarsely etched *copy*, measuring 282 x 173 mm.; 11¼ x 6¾ inches, to the plate edges (the etched work itself does not fill the plate). On a placard are the words "Delâtre C^{ie} du Maine." There are no initials in the upper right corner (see Wedmore's *Meryon*, 2nd edition, London, 1892, p. 51). Mr. Macgeorge had an impression of it (from the Heywood collection).

There is also a *reproduction* by the Autotype process, published in London, 1887. (See the section on "Copies" at the end of this catalogue.)

The etching shows the central portion of the portico of this famous church viewed between the now demolished ancient Collège de Montaigu and the corner of the Panthéon.

A sketch for part of this etching was exhibited at the Grolier Club, New York, 1898. Mr. Macgeorge also had a finished study (reproduced in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October, 1917, p. 222). It came from the Niel and Destailleur collections. A sketch of the side elevation of the Collège de Montaigu was also in the Macgeorge collection (from the Niel and Destailleur collections).

Plate destroyed.

31.—LA POMPE NOTRE-DAME, PARIS

(THE NOTRE-DAME PUMP)

1st state: 176 x 264 mm. (approx.); $6\frac{1}{8}$ x $10\frac{3}{8}$ inches
2nd and later states: 172 x 252 mm.; $6\frac{3}{4}$ x 10 inches



(1852) 1st State

Burty 45 (trial proof and 5 states described)
Wedmore 15 (trial proofs and 4 states described)

- 1st State. Pure etching. Before all letters and before considerable additional work especially in the water. Before the /// shading across the cloud at left. The fishermen's net is white. The plate measures approximately 176 x 264 mm.; $6\frac{1}{8}$ x $10\frac{3}{8}$ inches. (*Reproduced.*) Collections: Mr. Atherton Curtis (from the Wassett collection); Mr. G. Henderson London (from Major J. H. W. Rennie's collection) (174 x 257 mm., $6\frac{3}{8}$ x $10\frac{3}{8}$ inches).
- 2nd — Plate reduced to 172 x 252 mm.; $6\frac{3}{4}$ x 10 inches. Further work added in places, but not yet completed. The shading in the water extends to the lower edge of the plate, leaving as yet no margin for inscriptions. A border-line appears at left and right. The spike surmounting the tower of the pump touches the upper bevel of the plate. Net shaded slightly. Collections: British Museum.
- 3rd — A white roof immediately below the right hand window of the left tower of Notre Dame is shaded with , / / shading. Some of the work along the bottom of the plate has been cleared away to make a margin to receive the inscriptions which appear in subsequent states. A thin border line is added along the foot of the work in the water, a few mm. up from the bottom of the plate. ||| on parapet of right arch of bridge immediately below men, also on white wall of tower of pump 80 mm. up from bottom and on extreme left of bridge from below men to curve of arch. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection). The proof formerly in the Macgeorge collection was on Japan paper and came from the Niel collection.
- 4th — With Meryon's name and address and the date in the margin at the foot of the plate. (The name and address are on the right and the date is on the left and is reversed.) Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 5th — The inscriptions of the preceding state are now correctly inserted. The date is now on the right. Still before the faint /// shading across the cloud at the left.
- 6th — With the faint /// shading across the cloud at the left. (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale, Paris (on greenish paper); Dresden; Mr. Atherton Curtis. Messrs. Gerbeau, Beurdeley, Petitdidier and Macgeorge each had a proof. The Beurdeley proof bore a dedication to Monsieur Gelfée. Mr. Macgeorge's proof came from the Cabanel collection and was on green paper.



3rd state

- 7th — With further lettering in the margin in cursive writing: '*La Pompe Notre-Dame—Publié par L'Artiste—Imp^e A. Delâtre R. S^t Jacque 171.*' 600 Impressions were printed for *L'Artiste*, Vol. 5, No. 13, November 28th, 1858. There were also a few impressions "de luxe" on India paper. Collections: British Museum, on thin white paper (from the Burty Collection); Victoria & Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December 1860. Not all the lettering is inked in this impression, but it can be made out). Mr. Macgeorge had a proof on India paper laid down (from the Heywood collection). It bore an inscription "Avant le tirage pour 'L'Artiste'" (before the edition for 'L'Artiste') and the lettering in the lower margin was not inked.
- 8th — The inscriptions of the preceding state are removed and replaced by the following: In the upper right corner of the plate is "*C. Meryon D.S.*" and in the lower margin "*LA POMPE NOTRE-DAME 1852.*"
- 9th — The lettering in the upper right corner is replaced by the initials '*C.M.*'; and the number '8' appears in the lower left corner. '*A DELATRE IMP R. S. JACQUES 265*' is at the lower right. 30 proofs thus were printed in 1861. Collections: British Museum. Mr. Macgeorge also had a proof (from the Heywood collection).

AUCTION PRICES: Soleil (1872) 4th state, 61 francs; Niel (1873) 2nd state ?, 146 francs; 4th state, 72 francs; Burty (1876) 4th state, 100 francs; Wasset (1880) 1st state, 480 francs; Anonymous (November 1905), 6th state, 1200 francs; 7th state, 12 francs; H. de Roissy and Vicomte de K . . . (1906) 8th state, 15 francs; Anonymous (May 8th, 1906) 6th state, 1700 francs; V. Bouvraïn (1906) 7th state, 24 francs. Gerbeau (Paris, 1908), 6th state, on green paper, £78; Theobald (London, 1910), 6th state, on green paper, £130; Brayton Ives (New York, 1915), 6th state, on greenish paper, \$410; Sotheby (London, 1921) 6th state, on green paper, £70.

Mr. Macgeorge had three studies for this etching:

- (a) A view from under the arch of the bridge, 1852 (from the Heywood collection). Now in the Museum of Fine Arts, Boston. (See reproduction in the *Print Collector's Quarterly*, Vol. 7, No. 3, October 1917, p. 233.)
- (b) A study marked "A" (also from the Heywood collection).
- (c) A finished drawing, with dedication to Monsieur Niel (from the Niel and Destailleur collections).

This etching was exhibited twice at the Salon—in 1853 and 1855.

Monsieur N. A. Hazard had an impression which had been printed from the plate after its cancellation.



6th State

"This etching of 'La Pompe Notre-Dame' gives as nearly as possible a faithful view of this structure which it is said is shortly to be demolished. Nevertheless I have permitted myself a certain freedom in depicting it, as I desired to minimise its heavy appearance by modifying certain details. Thus the towers of 'Notre-Dame' stand slightly higher above the houses than they do in reality; but I consider these licences permissible since it is, so to speak, in this way that the mind works as soon as the actual objects which have arrested its attention have disappeared from sight. . . ." (From a letter from Meryon to Paul Mantz, June 4th, 1853.)

There exists a *Copy* of this plate. It measures 176 x 254 mm.; $6\frac{11}{16}$ x 10 inches. Meryon's name is badly written and looks more like 'Mergon'; there is no hyphen below Delâtre's name. In the original the work extends to the edge of the plate both at left and right. In the copy it ends at each side 5 to 6 mm. (about $\frac{1}{4}$ inch) from the edge of the plate. There are two states of this copy:

(a) With the words '*Publié par L'Artiste.*'

(b) With these words effaced.

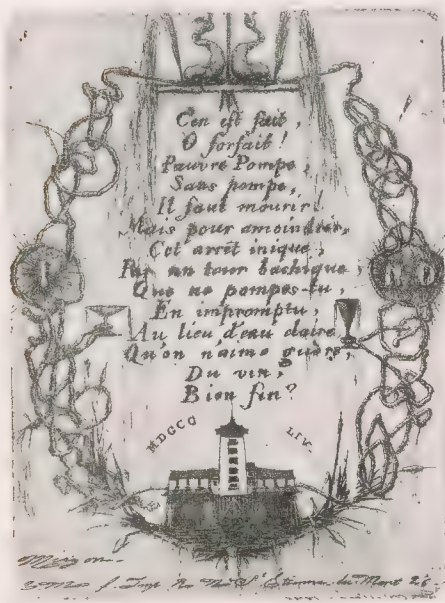
In the catalogue of the sale of an anonymous collection, Paris, May 4th, 1883, when Dupont Senior was the expert, the following item appeared in lot 67:—"Meryon (*d'après*). *La Pompe Notre-Dame*, par E. Leguay. Très belle épr. d'artiste, toutes marges."

"'La Pompe du Pont Notre-Dame,' recently demolished, was not a very elegant or serious piece of architecture, but thanks to its interlacing piles and its pyramidal form it made a picturesque silhouette, and its varying profiles served to break the otherwise monotonous line of the quays. Those lovers of Old Paris whom the demolition of the Pompe has somewhat saddened, will be consoled by this learned etching of Meryon's, or will find it at least an excellent souvenir." (*L'Artiste*, Vol. 5, No. 13, November 28th, 1858.)

Plate destroyed.

32. — LA PETITE POMPE, PARIS
(THE NOTRE-DAME PUMP)—(SMALL PLATE)

Size of plate: 108 x 80 mm.; $4\frac{1}{4}$ x $3\frac{1}{8}$ inches



(1854) 2nd State Burty 46 (2 states described)
Wedmore 16 (trial proofs and a published state mentioned)

1st State. The roof of the pump and of its tower are white. In the fourth line of the verses the word 'Pompe' is spelt with a capital letter which rather obscures the pun. Before Meryon's name and address at the foot of the plate, and before certain additional work, including the rays around the letters 'P' and 'N D,' and before the water spilling from the two cups. The corners of the plate are almost sharp. Collections: British Museum; Mr. Atherton Curtis (dated 'juillet 1854'). Monsieur L. R. Garnier had a proof from the Haden collection. Mr. MacGeorge had a proof from the Heywood collection.

2nd — With the above additions. The roof of the pump and of its tower is now shaded. The word 'Pompe' in the fourth line no longer begins with a capital 'P.' The corners of the plate are rounded. (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale, Paris; Dresden (from the Duc d'Arenberg's collection); The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge had a proof from the Mlle. Niel and Thibaudeau collections.

AUCTION PRICES: Wasset (1880) 2nd state, 18 francs; Monnerot (1884) 2nd state, 16 francs; Gardien (1890) 2nd state, 7 francs; Barrion (1904) 2nd state, 20 francs; Le Secq des Tournelles (1905) 2nd state, 28 francs; V. Bouvrain (1906) 2nd state, 32 francs; Theobald (London, 1910), £3-5-0; Wedmore (London, 1912), £2; Sotheby (London, 1921), £1.

"Meryon composed this elegant yet spirited fantasy as a frontispiece to the second part of the Paris views. . . .'
(Burty and Huish's *Meryon*, London, 1879.) In Burty's original article he had stated that this plate was intended to serve as a *tail-piece* to the second part of the Paris views.

THE VERSES READ:

"It is finished! You have served your day. Poor old pump! Without pomp you must now die. But to soften the shock of this iniquitous decree why do you not, by some Bacchic magic, start pumping out good wine, instead of water which so few like?"

(See footnote to No. 18, re metrical translation.)

Plate destroyed.

33. — LE PONT NEUF, PARIS

(THE NEW BRIDGE, PARIS)

Size of plate: 184 x 183 mm.; 7¼ x 7⅜ inches

Size of engraved surface: 6⅝ x 6⅜ inches



(1853) 2nd State

Burty 47 (trial proof and 7 states described)
Wedmore 17 (trial proofs and 4 states described)

- 1st State. Before all letters and before the sky, the houses of the Rue Dauphine, and the Mint chimney-stack. There is no border-line at the foot of the work.
- 2nd — Further work added, including the houses of the Rue Dauphine. Still before the sky and the Mint chimney-stack. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 3rd — With the Mint chimney-stack at the right, but still before the sky. (Formerly in the Macgeorge collection. It came originally from the Burty and Galichon collections and was on green paper.)
- 4th — The sky and the birds are added. Smoke issues from the Mint chimney-stack. Still before all letters. (Formerly in the Macgeorge collection. It was on thin Japan paper and came from the Wasset collection.)
- 5th — With Meryon's name and the date, and with Delâtre's address, but before the verses in the lower margin. (*Reproduced.*) Collections: Bibliothèque Nationale (2 proofs, both on greenish paper); National Gallery, Edinburgh (from the G. R. Halkett collection, on green paper); Mr. Atherton Curtis, etc. Messrs. Beurdeley, G. Eissler, J. Gerbeau, Macgeorge and Theobald each had a proof. (Mr. Macgeorge's came from the Cabanel collection and was on green paper, and is now in The Art Institute, Chicago.)



6th — With eight lines of verse, in two columns, in the lower margin, as follows:

*Ci-gît du vieux Pont-Neuf
L'exacte ressemblance
Tout radoubé de neuf
Par récente ordonnance*

*O savants médecins
Habiles chirurgiens
De nous pourquoi ne faire
Comme du pont de pierre*

Collections: Bibliothèque Nationale on greenish paper; New York Public Library; The Art Institute Chicago, (Howard Mansfield Collection). Mr. H. H. Benedict. Messrs. Macgeorge and Theobald each had a proof (the former's came from the Heywood collection and was on green paper).

7th — The lines of verse removed, but in early proofs of this state traces of the upper lines are still visible, especially at the left, below the date. Collections: British Museum; Victoria & Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December, 1860). Mr. Macgeorge had a proof (from the Mlle. Niel and Thibaudeau collections).

8th — (Hitherto undescribed.) Before the title, and before the border line was reinforced. The sky is cloudy. (Formerly in the Macgeorge collection. It came originally from the Mlle. Niel and Thibaudeau collections.) Now in The Art Institute, Chicago.

9th — The Mint chimney-stack and the inscriptions below the border line are removed. In the margin is: 'LE PONT-NEUF' in tall thin capitals. The houses in the distance are reduced in height and retouched. (Reproduced.) Collections: British Museum, on thin paper. Mr. Macgeorge had a proof on thin India paper.



9th State

10th — The title is rewritten in small capitals and is now followed by the date '1850' and by Delâtre's address also in small capitals. There were 30 proofs thus, printed in 1861. Collections: Mr. Macgeorge had a proof, on thin old paper.

AUCTION PRICES: J. Niel (1873) 1st state, 142 francs; 5th state, 66 francs; Burty (1876) 1st or 2nd state, £2. 16. 0; Wasset (1880) 1st or 2nd state, 260 francs; 5th state, 95 francs; de Salicis (1891) 1st or 2nd state, £3; 5th state, £14; 6th state, £4; 7th state, £2. 2. 0; Anonymous (March, 1905) 7th state, 410 francs; Le Secq des Tournelles (1905) 5th state, 1260 francs; 6th state, 1050 francs; 8th state, 90 francs; Anonymous (November, 1905) 5th state, 905 francs; V. Bouvrain (1906) 8th state, 98 francs; Gerbeau (Paris, 1908) 5th state, on green paper, £80; Theobald (London, 1910) 5th state, on green paper, £95; 6th state, on green paper, £115; 7th state, £42; Brayton Ives (New York, 1915) on old Dutch paper, state? \$310; Sotheby (London, 1920) 8th state, from Haden collection, £8-5-0; Beurdeley (Paris 1920) 5th state, on green paper, £108-2-0; 7th state, £11; Sotheby (London, 1921) 5th state, on green paper, £112; Sotheby (London, 1922) 7th state, £24.

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It has neither lettering nor signature and measures 167 x 162 mm.; 6½ x 6⅜ inches.

Mr. Macgeorge possessed two studies for this plate:

- (a) A drawing made on the spot (from the Niel and Destailleur collections). (See reproduction in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October, 1917, p. 239.)
- (b) The reversed finished drawing for the etching, with the verses written below by Burty or Thibaudau (from the Niel and Thibaudau collections). (See reproduction in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October, 1917, p. 241.)

*THE VERSES IN THE 6TH STATE READ:

Here is a faithful view of the ancient Pont-Neuf, all painted up in accordance with a recent decree. O wise doctors and clever surgeons! why do you not restore us as they are restoring this old stone bridge?

(See footnote to No. 18, re metrical translation.)

Plate destroyed.

34. — LE PONT-AU-CHANGE, PARIS

(THE EXCHANGE BRIDGE, PARIS)

155 x 335 mm.; 6 $\frac{1}{8}$ x 13 $\frac{1}{16}$ inches



(1854) 1st State

Burty 48 (trial proof and 8 states described);
Wedmore 18 (trial proofs and 4 states described,



2nd State

1st State. Before any of the buildings in distance beyond the bridge; before any figures or vehicles on the bridge; before the sky and the balloon. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection); Monsieur P. Mathey. Monsieur Gerbeau had a proof (from the Le Secq des Tournelles collection). Mr. Macgeorge also had a proof, on green paper (from the Niel and Heywood collections, now in The Art Institute, Chicago).

2nd — With the sky, the balloon 'SPERANZA' and the distant buildings and the figures and vehicles on the bridge, but before considerable work in the water. The buildings at extreme right are not yet shaded. (*Reproduced.*) Collections: British Museum, on green paper (with manuscript note "1^{re} épreuve avant les retouches sur toutes les parties" (1st proof before the retouches everywhere). Mr. Macgeorge had a proof, also on green paper (from the Burty and Heywood collections).

3rd — Further work added. There is now vertical shading on the houses at the extreme right on either side of the tall tower. Considerable additional shading appears in the water. Still before certain work. There is as yet no border line along the top of the plate. Collections: New York Public Library; Mr. Atherton Curtis.



5th State



10th State

4th — With the border-line along the top, but still before all letters. Collections: New York Public Library.

5th — In the lower margin are Meryon's name and address and the date. (*Reproduced.*) Collections: British Museum; National Gallery, Edinburgh (from the Theobald and G. R. Halkett collections, on Whatman paper); Bibliothèque Nationale, Dresden (on thin paper); Mr. Atherton Curtis; Monsieur Loys Delteil; Victoria & Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December, 1860). Messrs. Beurdeley, G. Eissler, R. Garnier and Lorz-Brissonneau each had a proof. Monsieur Gerbeau had a proof from the D. Bouillard collection; Mr. MacGeorge had the Heywood proof.

6th — The hearse formerly seen on the bridge just to left of the tower of the Pompe is now changed to a covered wagon.

7th — (Hitherto undescribed.) The balloon is removed but the flights of dark birds are not yet introduced. (2 proofs, formerly in the MacGeorge collection. One came from the Burty collection and was touched in pencil, etc. [See footnote.] The other was from the Mlle. Niel and Thibaudeau collections, and had indications of the big birds and of the moon pencilled upon it.)

8th — The balloon "Speranza" is removed. Two flights of dark birds (ducks below, albatrosses above) appear in the sky at left. Before the sky was re-etched and before the title. (Formerly in the MacGeorge collection. It came from the Niel and Heywood collections and had the clouds put in in pencil. It is now in an English private collection.)



11th State



12th State

- 9th — The sky is finished. Still before the title. (Formerly in the Macgeorge collection; it came from the Niel and Heywood collections.) Collections: The Art Institute, Chicago, (Howard Mansfield Collection).
- 10th — With the title—'LE PONT-AU-CHANGE'—in the center of the lower margin and with the artist's monogram in the upper left corner of the plate. (*Reproduced.*) Collections: British Museum (from the Burty collection); New York Public Library; Mr. Atherton Curtis; The Art Institute, Chicago (Howard Mansfield Collection). Messrs. Beurdeley, R. Garnier and Reulet each had a proof.
- 11th — Nearly all the birds in the upper sky at left are removed. Five or six small balloons are now seen there. Meryon's name and address and the date are removed, but the title remains. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection). Messrs. Garnier and Macgeorge each had a proof. (The latter's came from the Mlle. Niel and Thibaudeau collections.)
- 12th — Several new balloons are added in the upper sky, including a large one at left with '(VAS)CO DE GAMA; PAR(18)' upon it. The number '10' appears in the lower left corner, and below the title is: 'A. DELATRE IMP. R. S. JACQUES 203.' (*Reproduced.*) Collections: Mr. Macgeorge had a proof.

AUCTION PRICES: J. Niel (1873) 1st state, 162 francs; 5th state, 145 francs and 118 francs; 8th state, 102 francs; 9th state, 95 francs; 10th state, 63 francs; Adolphe Parquez (1874) 5th state, 30 francs; D. Bouillard (1874) 5th state, 100 francs; 10th state, 56 francs; Wasset (1880) 5th state, 300 francs; Monnerot (1884) 5th state, 195 francs; de Salicis (1891) 1st state, 400 francs; 5th state, with the verses done to accompany this plate, £33. 12. 0; Anonymous (May, 1904) 1st state, 2,550 francs; 5th state, 2000 francs; Le Secq des Tournelles (1905) 1st state, 2,800 francs; 5th state, 1850 francs; H. de Roissy et Vicomte de K . . . (1906) 5th state, 1030 francs; 10th state, 180 francs; 12th state, 101 francs; V. Bouvrain (1906) 10th state, 300 francs; Gerbeau (Paris, 1908), 1st state, on green paper £120; Theobald (London, 1910) 5th state, £200; Brayton Ives (New York, 1915) 5th state, \$1,000; Mrs. Ellen Jenkins (New York, 1920) 5th state, \$130; W. T. Wallace (New York, 1920) 5th state, \$120; Beurdeley (Paris, 1920) 5th state, £190; Delteil (Paris, 1922) 5th state, £88.

Mr. B. B. Macgeorge of Glasgow whose collection contained for many years easily the most complete series known of Meryon's etchings (see footnote below)* had a curious proof (of the 7th state) of this plate on which the artist had drawn in pencil in the sky, recumbent nude female sleeping figures; a sketch of a Polynesian islet, with a man in a chariot driving towards it; and a man hurling himself into space ("the fate which attends every over-ambitious mortal" —Burty says Meryon intended it to represent). (See reproduction in the *Print-Collector's Quarterly* Vol. 7, No. 3, October, 1917, p. 251, and the description on p. 246 therein.)

Mr. Macgeorge also had two pencil studies for this etching:

- (a) A drawing made on the spot, and marked 'A' (from the Niel and Heywood collections). (See reproduction in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October 1917, p. 249.)
- (b) The finished drawing for the second state of the etching (from the Niel and Destailleur collections, with dedication to M. Niel, signed and dated 1852). (See reproduction in the *Print-Collector's Quarterly*, p. 250.)

Monsieur Bourcard is in error in stating that this etching was exhibited at the Salon of 1852. It was not etched until 1854, and was never exhibited at the Salon.

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It bears no lettering or signature, and measures 139 x 320 mm., $5\frac{1}{2} \times 12\frac{5}{8}$ inches. The corners of the plate, which are boldly rounded in the *original*, are quite sharp in the *copy*.

There are also two *Autotype reproductions* of this etching. They were published in London in 1887. One is from a proof of the 5th state; the other is from a proof of the 10th state (The Victoria and Albert Museum has an impression of this latter). They are of the same dimensions as the originals but have a hard, unattractive appearance. (See the section on "Copies" at the end of this catalogue.)

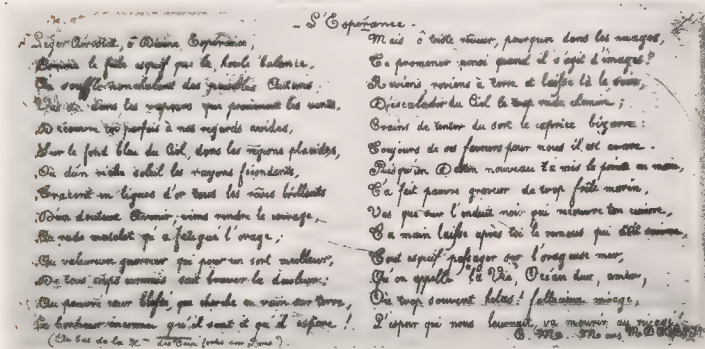
* The nucleus of Mr. Macgeorge's splendid Meryon collection was the collection formed by the Rev. J. J. Heywood. It was subsequently considerably augmented by Mr. Macgeorge with proofs from the Burty, Niel, Wasset, de Salicis and other important Meryon collections. (Messrs. Ellis and White of London published, in a limited edition of 75 copies, a catalogue of the Heywood collection in 1880.)

Plate destroyed.

35. — L'ESPÉRANCE

("HOPE": VERSES BY MERYON TO ACCOMPANY THE ETCHING OF THE 'PONT-AU-CHANGE')

63 x 127 mm.; 2½ x 5 inches



(1854) 2nd State

Burty 49 (no states described)
Wedmore 19 (no states described)

Very rare, in either state.

1st State. In the third line the last word but one is 'tièdes'; in the eleventh line the first two words are 'Au vaillant'; in the eighteenth line the first two words are 'De gravir'; in the twenty-fifth line the first two words are 'Tout navire.' Collections: British Museum (with 'M. Philippon' in Meryon's writing); Dresden (with note in Meryon's writing, in lower margin).

2nd — The above words are changed to 'paisibles,' 'Au valeureux,' 'D'escalader' and 'Tout esquif' respectively. (Reproduced.) Collections: New York Public Library; Mr. Atherton Curtis; The Art Institute, Chicago (Howard Mansfield Collection). Monsieur L. R. Garnier had a proof. Mr. MacGeorge also had one (from the Mlle. Niel and Thibaudeau collections) upon which the artist had pencilled certain proposed alterations in the verses which he duly carried out in the next state.

3rd — (Hitherto undescribed.) The following further changes occur in the wording: The 3rd line now reads 'Nonchalemment bercé sur les flots indolents'; The 4th line: 'Pars et dans les . . .'; The 6th line: '... dans les sphères placides'; The 18th line: '... ciel dans l'air d'aller au loin'; The 19th line: 'Tenter d'un sort pervers le caprice bizarre'; The 23rd line: 'Va' (instead of 'Vas'). (Formerly in the MacGeorge collection. It came from the Heywood collection and was bought at Sotheby's in November, 1876.)

AUCTION PRICES: Burty (1876) 26 francs 25; Vignères (1887) with the 'Dedicatory Verses to Zeeman' and those to 'Bléry,' 19 francs.

THE VERSES READ:

HOPE.

O divine hope! light balloon! Like a frail bark rocked by the rolling wave, stirred by the careless autumn breezes, rise, and amid the mists driven by the winds, show thyself sometimes to our eager eyes and let us see thee against the blue skies of those placid upper regions where the fecund rays of the brilliant sun outline with gold the windows of the doubtful future; come and restore the courage of the sailor exhausted by the storm; of the warrior who on chance of meeting a better fate is braving misfortune; of the poor wounded heart which seeks in vain on earth that as yet unexperienced happiness which it beholds afar and longs to attain!

But, O sad dreamer, why wander thus amid the clouds when pictures are demanded? Come back! come back to Earth and cease to climb those rough roads to the skies; fear thus to tempt the caprices of Fate, for she is ever miserly with her favours towards us men. Since a new Destiny has made a needy ether of thee, thou over-frail sailor, and has given the etching-needle into thy hand, so work that upon the black grounded copper thy hand may leave traces of that ripple which should always follow every skiff that sails the stormy sea called "Life,"— that bitter ocean where all too frequently, alas!, the lying hope that led us on deserts us just as we approach the shore!

(See footnote to No. 18, re metrical translation.)

Plate destroyed.

36. — LA MORGUE, PARIS

(THE MORTUARY)

Size of plate: 230 x 207 mm.; 9 $\frac{1}{8}$ x 8 $\frac{1}{4}$ inches

Size of engraved surface: 8 $\frac{3}{8}$ x 7 $\frac{1}{2}$ inches



(1854) 2nd State

Burty 50 (trial proofs and 4 states described)
Wedmore 20 (trial proofs and 5 states described)

1st State. Pure etching. The figures of the woman, the girl and the gendarme are almost white. The smoke issuing from the chimneys is indicated only. (Formerly in the Macgeorge collection; it came from the Mlle. Niel and Thibaudeau collections.)

2nd — Further worked upon, but the border line at the left is interrupted and there is a white star-shaped space above the man standing on the parapet at the left. (*Reproduced.*) Collections: Mr. Atherton Curtis (from the Wasset collection). Mr. Macgeorge also had a proof (from the Niel and Heywood collections). In this the smoke issuing from the chimney on the right did not appear quite as black as that in the above reproduction.

3rd — — The border-line is reinforced, and the work is now complete. Before all letters. Collections: British Museum; New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. H. S. Theobald had a proof with dedication to Gustave Salicis. Mr. Macgeorge and Major J. H. W. Rennie also each had a proof.

4th — With the name and address of Meryon and the date, in the lower margin. Collections: British Museum; Victoria and Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December, 1860); Bibliothèque Nationale, Paris; Dresden. Messrs. Beurdeley, G. Eissler, and Lotz-Brissonneau each had a proof. The latter came from the Le Secq des Tournelles collection. Mr. MacGeorge had two proofs,—one on thin old paper; the other, on Whatman paper, with the etched verses 'L'Hotellerie de la Mort' (No. 37 of this catalogue) printed upon the same sheet with it. These are now in The Art Institute, Chicago.

5th — The inscriptions of the previous state are removed. The title and date are now seen in the centre of the lower margin: 'LA MORGUE. 1850.' On a house to the right are the words 'SABRA DENTISTE DU PEUPLE'; on one to the left: 'HOTEL DES TROIS BALANCES MEUBLE'. The artist's monogram appears in the upper left corner. Collections: British Museum (from the Burty collection).

6th — Delâtre's address is added below the title, in small capitals. The number '11' appears in the upper right corner. Collections: British Museum. Mr. MacGeorge had a proof (from the Heywood collection). Monsieur Ragault also had a proof.

7th — On one of the houses in the background are the words 'IMAGERIE RELIGIEUSE EXPORTATION.' Collections: British Museum (from the Burty collection, with manuscript note by Meryon—'Bon à tirer (vingt épreuves) C. M.' (Good for 20 proofs) and 'Pierron' in Burty's writing, indicating that the plate was printed in this state by Pierron).

AUCTION PRICES: J. Niel (1873) 2nd state, 155 francs; 4th state, 55 francs; Burty (1876) 1st state (?) 125 francs; Wasset (1880) 2nd state, 425 francs; Monnerot (1884) 4th state, 105 francs; Anonymous, (May, 1904) 4th state, 700 francs; Wickham Flower (London, 1904) 4th state, £90; Le Secq des Tournelles (1905) 4th state, 1,650 francs; H. de Roissy and Vicomte de K. . . . (1906) 7th state, 20 francs; V. Bouvrain (1906) 4th state, 40 francs; Gerbeau (Paris, 1908) 4th state (?), £68; Theobald (London 1910) 3rd state (from De Salicis collection), £320; 4th state, £65; Brayton Ives (New York, 1915) 4th state, from Gigoux collection, \$825; Sotheby (London, 1920) 4th state, £88; Delteil (Paris, 1920) 4th state, £140; £154; Delteil (1922) 4th state, £80.

"Some amateurs consider this etching of the 'Morgue' the most remarkable of the whole series. It would be impossible to make a more moving picture of a group of houses such as these, which in actuality have nothing about them to produce any emotion. This pile of roofs, this medley of angles, this blinding light which serves to throw up in greater relief the contrasts between the various shadows and this old building which under the needle of the artist assumes a vague resemblance to an antique tomb, combine to form an enigma of which the sinister solution is provided by the group of people.

"A corpse has been recovered from the Seine. A crowd on the parapet watches the drama which is being enacted at the water's edge. A girl weeps, a woman falls backwards faint, overcome by despair. The gendarme instructs the boatmen to carry the corpse of the unfortunate wreck of misery or debauch into the Morgue to which he points." (Philippe Burty, *Meryon's Works*.)

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It measures 212 x 190 mm., 8 $\frac{3}{8}$ x 7 $\frac{1}{2}$ inches, and bears neither signature nor lettering.

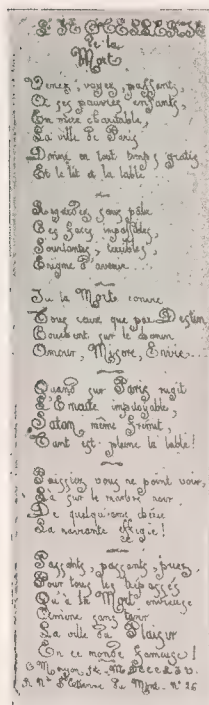
There is also an *Autotype reproduction* of the same size as the original. It was published in London in 1887. (See the section on 'Copies' at the end of this Catalogue.)

Plate destroyed.

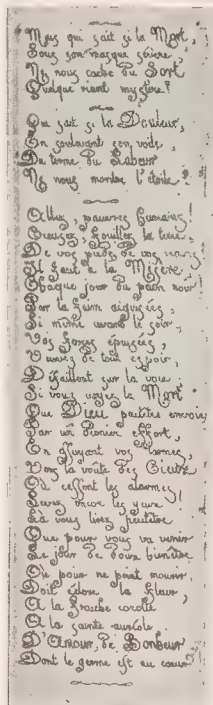
(DEATH'S HOSTEL)

(Etched on two plates)

Each plate: 120 x 35 mm.; $4\frac{3}{4}$ x $1\frac{3}{8}$ inches



(1854)



Burty 51 (*No states mentioned*)
Wedmore 21 (*No states mentioned*)

Very rare. Collections: British Museum (from the Burty collection. Some words are printed in black, some in red, some in blue); Bibliothèque Nationale; New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof of them printed on the same sheet with the 4th state of 'La Morgue'. Seymour Haden had a proof with the following inscription in ink: "Paris, 25 Jan. 1855. Je soussigné déclare que le tirage est conforme à la présente épreuve C. Meryon. 26 R. N° S⁴: Etienne-du-Mont." (I, the undersigned, declare that the edition is uniform with this present proof.)

AUCTION PRICES: Burty (1876) with the 7th state of 'La Morgue,' £2. 15. 0; de Salicis (1891) £1. 6. 0; Sotheby
 (London, 1921) from Haden collection, £5.

*THE VERSES READ:
DEATH'S HOSTEL

Come ye passers-by, see how these poor children, Paris, like a mother, gives, always gratis, both food and lodging; see, without turning pale, these impassive faces, some smiling, some terrible, all an enigma of the future. Either Death brings all those who, through Fate, are flung aside by Love and Want and Envy. When the pitiless pack is let loose upon Paris, Satan himself shudders, so full are these tables! May you never have to view here upon this black marble slab the awful effigy of some dear one. Oh! passers, passers, pray for all that ceaseless stream of sinners which is constantly being brought to Death's greedy clutches by this City of Pleasure in this famous world.

And yet, may not Death hide behind his stern mask some smiling mystery of man's fate? Who knows if Grief, by lifting her veil, may not disclose the star which awaits the end of our labours?

Then come, poor humans, dig and delve, with your feet, with your hands. Want must have its black bread every day. If, before midnight, under the stress of sharp hunger and devoid of all hope, your exhausted strength droops and fails by the way, and seeing Death—sent perchance by God—by a last effort brushing away your tears, you lift your eyes to the Heavens again where all troubles cease, you will read there perhaps the signs of an approaching lucky day for you, wherein will bloom that flower with the fresh corolla, with the saintly aureole of Love and Happiness the beginnings of which are in the heart.

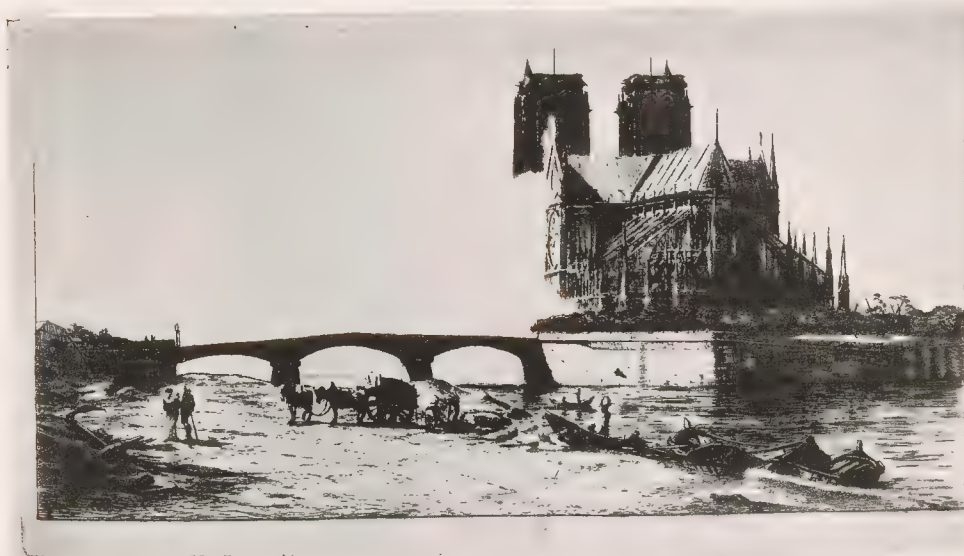
(See footnote to No. 18, re metrical translation.)

Plate destroyed.

38. — L'ABSIDE DE NOTRE-DAME DE PARIS

(THE APSIS OF THE CATHEDRAL OF NOTRE-DAME, PARIS)

165 x 300 mm.; 6½ x 11⅞ inches



(1854) 1st State

Burty 52 (trial proofs and 6 states described)
Wedmore 22 (trial proofs and 5 states described)

1st State. Pure etching. Before the sky and before the buildings of the Hôtel Dieu. (*Reproduced.*) (Formerly in the Macgeorge collection. It came originally from the Niel and Heywood collections.) Very rare.

2nd — More advanced but still before certain work in the sky at the right, and before the border line along the top of the plate. Collections: Mr. H. H. Benedict. Very rare.

3rd — Finished but before all letters. Rare. Collections: British Museum (with six lines of verse 'O toi' etc. pencilled in lower margin by Meryon). (See *Reproduction in the Print-Collector's Quarterly*, Vol. 8, No. 2, July, 1921, p. 192); Bibliothèque Nationale, Paris (2 proofs); New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection); Mr. Atherton Curtis (with a slipped stroke near the cart). Monsieur Beraldi had a proof with dedication to Eugène Bléry (This is now in the U. S. A.). Mr. Theobald's proof had a dedication to Monsieur Niel. Mr. Macgeorge's proof came from the Seymour Haden collection. Major J. H. W. Rennie had a proof (from the Seymour Haden and T. T. Greg collections, with manuscript note by Delâtre on the back— "4^e épreuve. La plus belle que j'ai tirée de cette planche. Aug. Delâtre") (4th proof. The finest I have yet printed from this plate. Aug. Delâtre). (This is now in the U. S. A.)

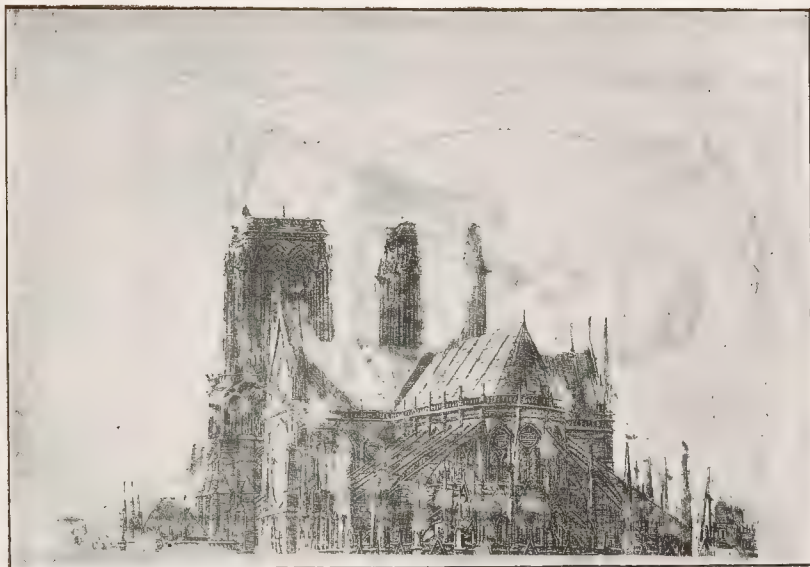


4th State

- 4th — With Meryon's name and address and the date, in the lower margin. (Reproduced.) Collections: British Museum; Victoria & Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December, 1860); National Gallery, Edinburgh (from the Niel and G. R. Halkett collections); Bibliothèque Nationale; New York Public Library; Dresden; Mr. Atherton Curtis. Sir F. Wedmore, General Brayton Ives and Messrs. Beurdeley, G. Eissler, Jules Gerbeau, H. S. Theobald and Macgeorge each had a proof. (The latter's came from the Mlle. Niel and Thibaudeau collections.)
- 5th — The date is removed and there are certain retouches, especially on the houses in distance to right, the outlines of which are now very distinct and hard. Collections: British Museum, on thin paper (from the Burty collection). Mr. Macgeorge also had a proof on thin India paper.
- 6th — Lettered as follows in the lower margin: 'L'ABSIDE DE NOTRE-DAME-DE-PARIS. 1853.' 'A. DELATRE IMP. R. S. JACQUES 264.' The artist's monogram appears in the upper left corner.
- 7th — With the number '12' at the lower left just within the border-line. Collections: Mr. Macgeorge had a proof.
- 8th — The monogram at upper left is removed and replaced by the words 'c. MERYON DEL. SCULP.' There were 30 proofs thus, printed in 1861. Collections: British Museum, on thin paper.

AUCTION PRICES: Soleil (1872) 4th state, 102 francs; Niel (1873) 1st state, 100 francs; Ad. Parguez (1874) no state mentioned, 30 francs; Burty (1876) 2nd state, 425 francs; A. Wasset (1880) 4th state, green paper, 460 francs; J. Michelin (1898) 4th state, 1,020 francs; A. Lebrun (1899) 4th state, 600 francs; Anonymous (May, 1904) 4th state, with name scratched out, 2,100 francs; Anonymous (March 23rd, 1905) 5th state, 980 francs; Le Secq des Tournelles (1905) 4th state, 2,400 francs; H. de Roissy and Vicomte de K . . . (1906) 7th state, 206 francs; Anonymous (May 18th, 1906) 4th state, 4,300 francs; V. Bouvrain (1906) 5th state, 390 francs; Anonymous (November, 1906) 4th state, 5,300 francs; Gerbeau (Paris, 1908) 4th state, £228; Theobald (London, 1910) 3rd state, dedication to Niel, £640; Wedmore (London, 1912) 4th state, from Bouvenne collection, £330; Brayton Ives (New York, 1915) \$3,100; Delteil (Paris, 1920) 3rd state with dedication to Bléry, £1220; Beurdeley (Paris, 1920) 4th state, £602; Mrs. Ellen Jenkins (New York, 1920) no state given, \$300; Sotheby (London, 1921) 5th state, £30; 7th state, £11.

"Beillet the printer told me that Meryon came stealing into his atelier one day, looking even more nervous and wild than usual, and bringing with him two sheets of paper and the plate of his 'Abside de Notre-Dame.' 'Monsieur Beillet,' said he, 'I want you to print me two proofs of this plate,' and added timidly, 'I cannot pay you till I sell them—don't refuse me!' 'How much did you charge him for the printing?', I asked Beillet. 'Oh, dix sous les deux.' Ten cents!—fivepence!—, that Meryon could not pay for the printing of two proofs of his loveliest plate! An exclamation of pity on my part was mistakenly appropriated by the practical old printer, for he added 'Mais oui, Monsieur, I never got my money' (Frederick Keppel, in his preface to 'Charles Meryon', in *The Print Collector's Bulletin*, New York, September 21st, 1908.)



We reproduce a fragment of a trial proof of this etching, now in the collection of Mr. Atherton Curtis, Paris; also a pencil drawing which was in the Macgeorge collection. Mr. Macgeorge also possessed another drawing of this subject, slightly more finished. Both are reproduced in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October, 1917, pp. 225 and 227. They came originally from the Niel and Heywood, and Niel and Destailleur collections respectively.

"This view of Notre-Dame, executed before the days when an artist could call in the aid of photography, is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Meryon's dreamy spirit, and to it we owe his loveliest plate." (Burty and Huish, *Catalogue of Meryon's Works*, London, 1879, p. 70.)

Of this appreciation Meryon says:—"I am greatly honoured by this comparison of myself with one of the finest writers of our time, but I accept it with the necessary humility." (Meryon, *My observations*.)

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It bears his monogram 'E. G.' in the water in the lower right corner, but has no other lettering. It measures 149 x 288 mm.; $5\frac{7}{8}$ x $11\frac{3}{8}$ inches.

Two reproductions also exist:

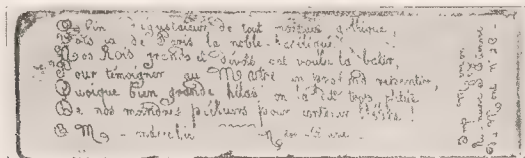
- (a) An *Autotype* (published in London, 1887) of the same dimensions as the original. (See the section on 'Copies' at the end of this volume.)
- (b) A *Heliogravure*, slightly smaller than the original, measuring only 282 mm. ($11\frac{1}{4}$ inches) in height instead of 289 mm. ($11\frac{3}{8}$ inches). It is taken from the proof in the Bibliothèque Nationale (the stamp of which shows in the reproduction), and was published in the *Histoire de Notre-Dame de Paris* by Monsieur André Marty, 1906.

Plate destroyed.

39. — "O TOI DÉGUSTATEUR"

(VERSE BY MERYON TO ACCOMPANY HIS ETCHING OF 'L'ABSIDE DE NOTRE-DAME')

27 x 90 mm.; 1 1/16 x 3 1/2 inches



1854

Undescribed by Burty or Wedmore

1st State. The initial words are 'O *fin* dégustateur. . . .' Collections: New York Public Library.

2nd — The above words now read 'O *toi* dégustateur. . . .' (We have never seen a proof of this state, however.)

Extremely rare. Mr. Macgeorge did not possess either state.

THE VERSE READS:

O thou who lovest every bit of Gothic, behold here the noble basilica of Paris. Our great and pious kings built it as a testimony to their Master of their profound repentance. Although very massive, alas! it is said to be still too small to hold even the élite of our least sinners!

Plate destroyed.

(See footnote to No. 18, re metrical translation.)

40. — LE TOMBEAU DE MOLIÈRE (AU PÈRE-LACHAISE, PARIS)
(MOLIÈRE'S TOMB, IN PÈRE-LACHAISE CEMETERY, PARIS)

67 x 70 mm.; 2 $\frac{5}{8}$ x 2 $\frac{3}{4}$ inches



(1854) 2nd state Burty 53 (1 trial proof and 1 state described)
Wedmore 23 (No states described)

1st State. Etched on the same plate with 'L'Ancienne Porte du Palais-de-Justice' (see No. 19 of this catalogue) Collections: Mr. Macgeorge had a proof. So had Seymour Haden, according to Burty.

2nd — Reduced to the dimensions given above. (*Reproduced.*) Collections: British Museum; Victoria and Albert Museum (purchased for the Museum by Seymour Hayden from Delâtre, December, 1860); Bibliothèque Nationale, Paris; Dresden (from the Duc d'Arenberg's collection); Mr. Atherton Curtis (with manuscript note 'Je déclare que le tirage est conforme à la présente épreuve. C. Meryon. . . 19 Octobre 1854'). (I declare that the edition is uniform with this proof.) Mr. Macgeorge also had a proof (from the Mlle. Niel and Thibaudau collections). The Art Institute, Chicago, has two proofs, one on white and one on green paper.

— — — — —
AUCTION PRICES: Niel (1873) 2nd state, 15 francs; Wasset (1880), 2nd state, 35 francs; Monnerot (1884) 2nd state, 17 francs; Gardien (1890) 2nd state, 15 francs; Anonymous (May 1904) 2nd state, 21 francs; Anonymous (Count Mathéus) (1905) 2nd state, 7 francs.

— — — — —
"I gave this little plate to Monsieur A. Delâtre the printer some time ago. It is really of little consequence and I should wish it to be destroyed like the others." (Meryon, *My observations.*) The plate exists but it is no longer in Monsieur Aug. Delâtre's possession. We do not know its present whereabouts.

— — — — —
This little etching was the last in the series of etchings of Paris, and served as the tail-piece.

— — — — —
"We have failed to discover what idea possessed Meryon in choosing to etch this tomb of the great satirist as the tail-piece to his series of Paris views" (Burty and Huish, *Catalogue of Meryon's works*, London, 1879, p. 71).

— — — — —
Two of Meryon's sketches of this tomb were exhibited at the Grolier Club's Meryon Exhibition in New York, 1898. Mr. Macgeorge had the finished drawing for the etching. (It came from the Niel and Destailleur collections.)

Plate exists. (*See note above.*)

41. — TOURELLE, RUE DE L'ÉCOLE DE MÉDECINE, 22, PARIS
 (SOMETIMES CALLED 'TOURELLE DE MARAT' OR 'MARAT'S HOUSE'; SEE FOOTNOTE)
 (HOUSE WITH A TURRET, NO. 22, STREET OF THE SCHOOL OF MEDICINE, PARIS)

211 x 130 mm.; 8 $\frac{3}{8}$ x 5 $\frac{1}{8}$ inches



(1861) 9th State



12th State Burty 55 (Trial proof and 7 states described)

Wedmore 24 (Trial proofs and 4 states described)

1st State. (Hitherto undescribed.) Pure etching. Before the sky and before the word 'Cabat' on the tower, and before the words 'Fiat Lux' on the open book. There are three women in the cart and the centre woman holds the reins. (Formerly in the Macgeorge collection. It was on thin paper and was dated '26 mai' and came from the Mlle. Niel and Thibaudeau collections.)

2nd — (Hitherto undescribed.) The women in the cart are removed, leaving a vacant space. Collections: British Museum, on thin paper, and dated in pencil, '28 Mai.' (Reproduced in the *Print-Collector's Quarterly*, Vol. 8, No. 2, July, 1921, p. 177.)

- 3rd — (Hitherto undescribed.) Still before the sky and the inscriptions, but there are now two women in the cart. (Formerly in Major J. H. W. Rennie's collection.)
-
- 4th — (Previously 2nd state.) Additional work in places. The sky is added. Collections: Mr. Macgeorge had a proof, dated '28 mai.' It came from the Heywood collection.
-
- 5th — (Hitherto undescribed.) The upper middle pane of the window of the shop at left is removed. Collections: British Museum, on thin paper (undated).
-
- 6th — (Previously 3rd state.) The word 'CABAT' appears on the tower, but there is as yet no Latin inscription on the open book. The upper middle pane of the shop-window at left is reinserted but the goods displayed behind it are changed. A loaf (?) in the form of the figure '8' is now seen there. Collections: Fitzwilliam Museum, Cambridge (from the Seymour Haden collection, dated '31 Mai'). Mr. H. S. Theobald had the proof from the Wasset collection, dated '7 juin.' Monsieur L. R. Garnier also had a proof.
-
- 7th — With the words 'INNOCENCE OPPRIMÉE' below the feet of the cherub with detached wings. Still before the words 'FIAT LUX.'
-
- 8th — With the words 'FIAT LUX' on the open book which is held by the figure of Truth; but before the inscriptions in the lower margin.
-
- 9th — The words 'FIAT LUX' remain, but the words 'INNOCENCE OPPRIMÉE' have disappeared. Lettered with the title 'TOURELLE DITE DE MARAT' and three lines in praise of Truth, beginning 'SAINTE INVIOLEABLE VÉRITÉ.' Pierron's address is at the right below them. (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale; New York Public Library. Messrs. Gerbeau, Hazard and Petitdidier each had a proof. Mr. Macgeorge also had one (from the Heywood collection).
-
- 10th — The allegorical figures in the sky are removed, and the border line at top therefore no longer curves into an arch in the centre. Before the two birds in the sky. All lettering removed. Collections: New York Public Library.
-
- 11th — The title is now in three lines:—'TOURELLE RUE DE L'ÉCOLE DE MÉDECINE 22, PARIS' and the address of Pierron remains at lower right. Before the date and before the two birds in the sky and before the monogram in the upper right corner. Collections: British Museum.
-
- 12th — With the two birds, and the monogram and with the words "GAZETTE DES BEAUX-ARTS." The date 'MDCCCLXI' is now added below the word 'PARIS.' Published thus in the *Gazette des Beaux-Arts*, Paris, June 1st, 1863. Collections: British Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge's proof was on thin India paper. Mr. H. S. Theobald's had the lettering uninked. (*Reproduced.*)
-
- 13th — Pierron's name and address are removed. The words "GAZETTE DES BEAUX-ARTS" remain. Collections: Bibliothèque Nationale, Paris.
-

AUCTION PRICES: Soleil (1872) 9th state, 31 francs; Niel (1873) 1st state, 120 francs; 4th state, 100 francs; 7th state, 87 francs; Burty (1876) 1st state, £3. 15. 0; Wasset (1880) 1st state, 200 francs; E. M. . . . (1894) 4th state, 111 francs; Le Secq des Tournelles (1905) 1st state (with manuscript note '2—28 Mai') 900 francs; 9th state, 210 francs; V. Bouvrain (1906) 9th state, 130 francs; Gerbeau (Paris, 1908) 9th state, £11-4-0; Theobald (London, 1910) 6th state, £72; Sotheby (London, 1920) state uncertain, £20; 6th state (1921) £3.

The etching was exhibited at the Salon in 1863. It takes its name from the house with the turret, since it was in this house that Marat was assassinated by Charlotte Corday. The figures seen in the sky in the early states symbolise Truth, Justice and the oppressed Innocence.

Meryon had a special affection for this plate and wrote as follows in his 'Observations' on Burty's catalogue: "This plate, though small in size, seems to me (and I have strong reasons for this opinion) to be my best work. I speak of course of that state of the plate which shows the figures in the sky. . . . I should like to say, whilst speaking of this plate, that it must now be destroyed, in accordance with the rule I have adopted."

The plate is no longer in the possession of the 'Gazette des Beaux-Arts' and we do not know its present whereabouts, if it exists.

Plate destroyed(?).
(See second note above.)

42. — LA RUE DES CHANTRES, PARIS

(CHANTREY STREET, PARIS)

Size of plate: 300 x 149 mm.; $11\frac{3}{4} \times 5\frac{7}{8}$ inches

Size of engraved surface: $11\frac{1}{8} \times 4\frac{3}{4}$ inches



(1862) 2nd State



5th State

Burty 46 (4 states described)
Wedmore 25 (Trial proofs and 2 states described)

1st State. (Hitherto undescribed.) Before the sky and the birds, but with the weather-cock. There are burnisher marks in the sky. The border-line exists only at the foot of the plates yet. Formerly in the Macgeorge Collection. (It was on thin India paper, was dated 'Vdi 19 J' and came from the Wassett and Thibaudau collections.)

2nd — The burnisher-marks in the sky are removed, together with the weather-cock. The border-line is complete on all four sides. The railing along the roof to left of the spire is darker and more ornamented. (Reproduced.) Collections: British Museum, undated. (Reproduced in *Country Life*, October 21st, 1916, p. 483.)

3rd — With the sky, but before the bells and before the letters 'J. B.'

4th — With the bells and with the letters 'J. B.' but before the inscriptions in the lower margin. There is a dolphin instead of a cock on the spire. The figure of the man with a bundle seen near the railing on the roof has a stick. The three placards on the walls are shaded with oblique lines. Collections: British Museum; Mr. Atherton Curtis. Messrs. L. R. Garnier, H. S. Theobald and Macgeorge each had a proof. (The latter's came from the Heywood collection.)

5th — With the title, etc. in the lower margin. The stick previously carried by the little figure on the roof has disappeared. A weathercock replaces the dolphin on the spire. (*Reproduced.*) There were 100 proofs of this state. Collections: British Museum; Victoria and Albert Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge had a proof (from the Mlle. Niel and Thibaudeau collections).

The 5th state was exhibited at the Salon of 1863.

The spire is that which Viollet-le-Duc added to Notre-Dame.

AUCTION PRICES: Soleil (1872) 4th state, 46 francs; 5th state, 21 francs; Niel (1873) 4th state, 90 francs; Burty (1876) 1st state, 2 proofs (one having margins uncleaned), 200 francs and 50 francs; Was set (1880) 1st state, 350 francs; 4th state, 150 francs; Le Secq des Tournelles (1905) 5th state, 30 francs; Anonymous (Picard) (April, 1905) 4th state, 180 francs; V. Bouvrain (1906) 4th state, 100 francs; Theobald (London, 1910) 4th state, £23; 5th state, £6; Brayton Ives (New York, 1915) 4th state, \$210; Sotheby (London, 1922) 5th state, £5.

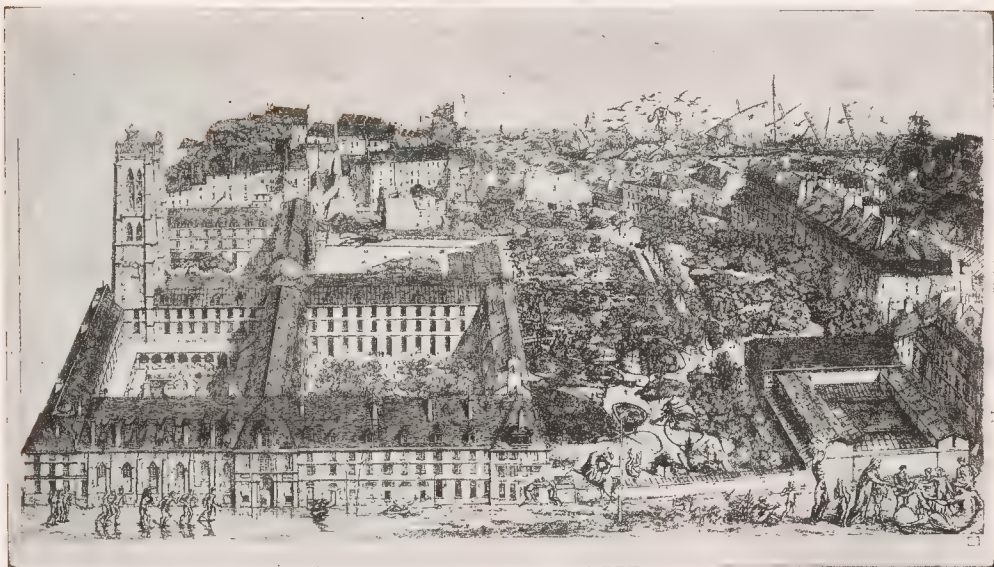
The New York Public Library has an impression which was printed from the plate after its cancellation.

An *Autotype reproduction* of this etching was published in London, 1887. (See the section on 'Copies' at the end of this catalogue.)

Mr. Macgeorge possessed two drawings for this etching. The larger was signed and dated 1862; the smaller, a study of the spire, was signed and dated '27 Jn, 28 id, 2 Juil.'

Plate destroyed.

43. — COLLÈGE HENRI IV, PARIS
(OU LYCÉE NAPOLEON)
(HENRY IV COLLEGE OR NAPOLEON SCHOOL, PARIS)
298 x 485 mm.; 11¾ x 19 inches



(1864) 1st State

Burty 83 (6 states described)
Wedmore 58 (5 states described)

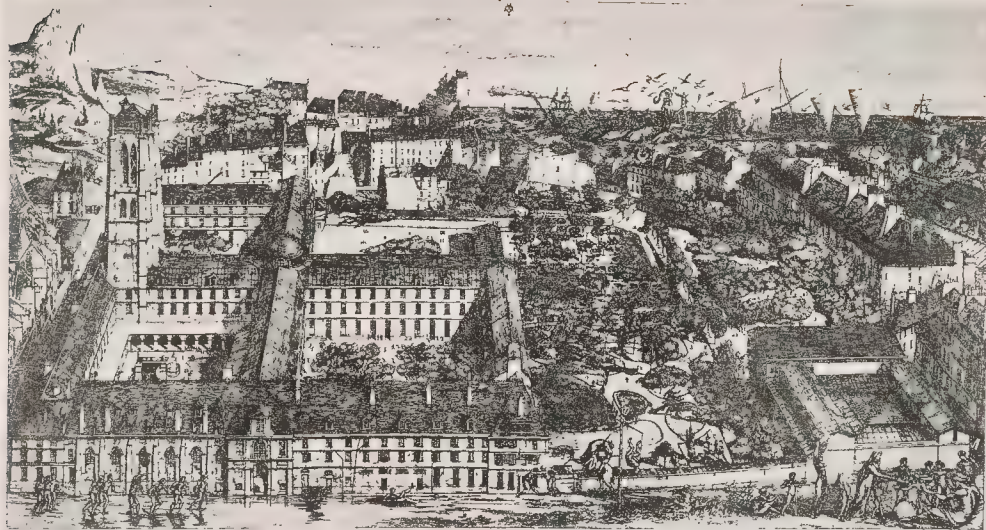
1st State. Unfinished. Before the inscriptions in the lower margin. Before the sky, before the distant mountains, before the houses and the church of St. Etienne-du-Mont at the left, to left of the tall tower and the left end of the College buildings. The sea ends 67 mm. from top of plate. (*Reproduced.*) Collections: British Museum (marked '2e état'); New York Public Library. Monsieur L. R. Garnier had a proof (from the Burty and Haden collections).

2nd — With the houses and the church at the extreme left of the plate to left of the tall tower, and with the distant mountains, but before the sky, before the monogram and before the inscription in the lower margin. Collections: Monsieur G. Petitdidier had a proof.

3rd — The sky is added. Still before the monogram and the inscriptions.

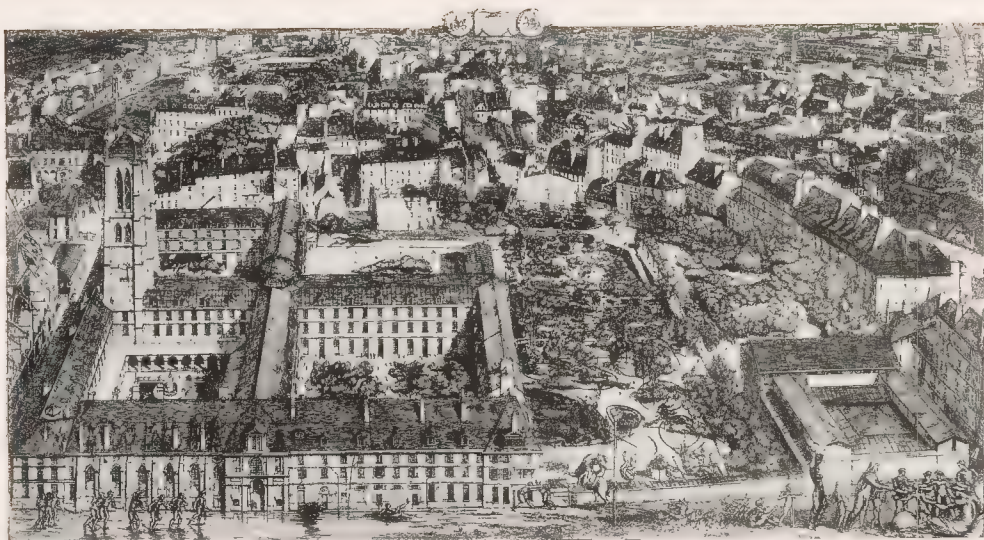
4th — Still before the monogram, but with the inscriptions in the lower margin as follows: At the left—"Imp. Pierron, r. Montfaucon, 1." At the right—"C. M. Fbat 1863-64." Lower down—"Paris, rochoux, Quai de l'Horloge, 19." On the right is the title "COLLÈGE HENRI IV, OU LYCÉE NAPOLEON, AVEC SES DEPENDANCES ET CONSTRUCTIONS VOISINES," and a long inscription in seven lines: "Cette pièce qui . . . ce nombre d'épreuves (30), de cet état spécial . . . réalisation de nos entreprises. Paris, ce 15 Janvier 1864." There were 30 proofs of this state (according to the inscription on the print itself). Collections: British Museum; Victoria and Albert Museum; Bibliothèque Nationale, Paris; New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof from the Heywood collection.

*In view of the fact that the British Museum proof of the first state described above is marked '2e état' it may be that an earlier state exists.



5th State

- 5th — Still with the sea and shipping in the distance, and with the long inscription in the lower margin. A steam ship is now introduced on the horizon at the centre of the plate. The artist's monogram appears at the centre of the top of the plate. After the words 'cet état spécial' in the inscription comes an asterisk, and a foot-note has been added referring to this which states "plus 10 de celui-ci" (= plus 10 of this state). (*Reproduced*). Collections: British Museum. Mr. Macgeorge had a proof from the Heywood collection. The late Dr. D. J. Macaulay had a proof from the Major J. H. W. Rennie and Valentine collections.
- 6th — (Hitherto undescribed.) The sea and shipping are removed, leaving a vacant space all along the top of the plate. Still with the addresses of Pierron and Rochoux, and with the date. Collections: Victoria & Albert Museum (from Dr. D. J. Macaulay, Major J. H. W. Rennie, and Valentine collections).
- 7th — (Formerly 6th state.) Houses now replace the sea and shipping and mountains at the top of the plate. The only lettering visible in the lower margin are the addresses of Pierron and Rochoux and the date. Before the tablet and the two medallions at the top. Collections: British Museum.
- 8th — (Hitherto undescribed.) There is as yet no long inscription in the lower margin, but the names of Pierron and Rochoux and the date are there. The medallions, etc., are at the top of the plate. Before the letters 'L. N' and 'C. M' and 'P. S' on chimneys at the left. Collections: Mrs. G. R. Halkett.
- 9th — (Hitherto undescribed.) Still no long inscription but with the name of Pierron and the name and address of Rochoux, and the date. With the medallions and with the letters 'L. N,' 'C M' and 'P. S' on chimneys at the upper left near the left medallion. (Exhibited by Messrs. Brown & Phillips, London, November, 1916. It bore a dedication to M. Philippon.)
- 10th — (Formerly the 7th state.) The lettering in the lower margin now reads as follows: At the left 'Imp. Pierron r Montfaucon 1.' At the right—'1863-64.' Lower down in five lines: 'VUE A VOL D'OISEAU DU COLLÈGE HENRI IV OU LYCÉE NAPOLEON, GRAND ET PETIT COLLEGES. Avec les jardins qui en dépendent et les constructions avoisinantes PRISE DU SOMMET DU PANTHÉON PARIS MDCCCLXIV.' (*Reproduced*.) Collections: British Museum; Dresden. Mr. Macgeorge had a proof from the Heywood collection.



10th State

11th — (Formerly the 8th state.) The inscription in the lower margin is changed and now occupies ten lines: "VUE A VOL D'OISEAU DU COLLÈGE HENRI IV OU LYCÉE NAPOLEON, GRAND ET PETIT COLLÈGES. AVEC les jardins qui en dépendent et les constructions avoisinantes. Prise de la Lanterne du Panthéon; exécutée sur la décision . . . l'urgence de ces sujétions. Paris, Août 1864." The artist's monogram on a wall of a house in mid-distance towards the right remains, but the letters 'L. N.', 'C M' and 'P. S' on chimneys at left near the medallions are removed. Collections: British Museum; Bibliothèque Nationale, Paris. Mr. MacGeorge had a proof from the Heywood collections.

AUCTION PRICES: J. Niel (1873) 1st state, 95 francs; 7th state, 55 francs; Burty (1876) 1st state, £7; 5th state, £3. 3. 0; Le Secq des Tournelles (1905) 5th state (?), 165 francs; 11th state (?) marked 'bon à tirer', août 1864, 300 francs; V. Bouvrain (1906) 4th state, 55 francs; 10th state, 22 francs; Sotheby (London, 1921) 4th state, £10-10-0; 7th state, £4; 8th state, £2-15-0.

This etching was commissioned by Messieurs Philippon and De Salicis, two of Meryon's old friends, and was published by Rochoux . . . "A considerable portion of it is fantastically conceived and is easily distinguished from the remainder which is most faithfully exact," says Burty, who also gives interesting extracts from a long descriptive letter by Meryon anent this extraordinary etching. (See Burty and Huish's *Catalogue of the works of Charles Meryon*. London, 1879, pp. 91 to 93.) This letter appeared in the journal *L'Union des Arts*, in 1864. The following is a further extract from it:

"At the top of this etching, which reproduces the view faithfully and minutely, I have placed two medallions bearing the effigies of the two rulers, Henry IV and Napoleon III, after whom the Lycée takes its name. Between these two medallions will be seen a tablet on which I have placed a Latin inscription which expresses the thoughts I had whilst etching this plate. In this state the distance is in every respect faithfully rendered, to the minutest detail. Note the stone sundial on the roof of one of the buildings of the college; the side of the Church of St. Etienne-du-Mont at the left edge of the plate; . . . the church of St. Médard at the upper right; the Customs Bonded-Warehouse for Wines in the extreme upper left corner. Below the medallion on the right is the St. Pélagie prison in which one can make out the warders' watch-towers. . . . Exercising my rights as the author of this plate, I have indicated by my initials, first, a house (rue St. Etienne-du-Mont, 26) where I lived for a long time and where I made the series of etchings entitled 'Eaux-fortes sur Paris;' and second, with the initials 'L. N.' another near by, where there lived a young woman** whom I knew (or rather saw), and with whom I was smitten chiefly on account of her very lovely voice which more than once caused me anguish of heart, and who exerted considerable influence over me for a time—an unlucky influence, alas!"

Mr. MacGeorge had two studies of details for this etching. They were signed and dated 1863, and came from the Burty collection.

Messrs. Frederick Keppel & Co. possess an impression printed from the plate after its cancellation.

** Mlle. Henriette Neveu.

Plate destroyed.

44. — BAIN-FROID CHEVRIER

(DIT 'DE L'ÉCOLE')

(CHEVRIER'S COLD-BATH ESTABLISHMENT, SOMETIMES CALLED
THE 'SCHOOL-BATHS')

1st to 3rd states: 130 x 172 mm.; 5 $\frac{1}{8}$ x 6 $\frac{3}{4}$ inches
4th state: 130 x 145 mm.; 5 $\frac{1}{8}$ x 5 $\frac{3}{4}$ inches



(1864) 1st State



6th State

Burty 84 (Trial proof and 3 states described)
Wedmore 27 (Trial proofs and 2 states described)

- 1st State. Pure etching. Before the sky and before the inscription on the hoarding above the bath-houses, and before the man on the balcony of the house at extreme right with arms upstretched, etc. (*Reproduced.*) (Formerly in the L. R. Garnier collection. It came from the Burty and Haden collections.)
- 2nd — Still before the sky, but with the man on the balcony. There is no border-line along the top. Collections: British Museum (from the Niel collection, marked 'II').
- 3rd — The sky is added and the border-line all round is completed. Before all letters (even before the inscription on the hoarding). Before the plate was reduced. It here measures 172 mm.; 6 $\frac{3}{4}$ inches, in width. Work around man on balcony completed. Some shading on plank bridge at lower left does not yet extend quite to the border line. Collections: British Museum.
- 4th — Reduced to 145 mm.; 5 $\frac{5}{8}$ inches in width. The words 'BAIN FROID CHEVRIER' now appear on the hoarding. Shading on plank bridge at lower left now completed. Still before the title, etc., in the lower margin, and before the artist's monogram at the centre of the top of the plate. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection); Monsieur Gerbeau had the Le Secq proof; Mr. Macgeorge had the proof from the Mlle. Niel and Thibaudeau collections. Mr. H. S. Theobald also had a proof.
- 5th — With the monogram at the top, but still before the title, etc., in the lower margin. Collections: Monsieur Hazard had a proof with inscription "Bon à tirer pour douze épreuves, ce 8 Octobre 1864, C. Meryon."
- 6th — With the title etc. in the lower margin as follows: 'Paris. MDCCCLXIV. BAIN-FROID CHEVRIER DIT DE L'ÉCOLE Pierron Imp Paris'. (*Reproduced*—See footnote below.) 50 proofs of this state were accompanied by etched verses below it beginning "Eh Oui! Voila là Loi!!" These verses were etched on a separate plate. The translation of the verse is as follows:—'Yes, his is the law of Great Nature, which gives us Faith and confounds Imposture, the true law of Equality, the most sure guarantee of our Honesty, something which unites servant and master, subject and King, namely that we should, at all times, wisely submit ourselves to that rigorous but supreme treatment . . . the cold Bath.' Collections:—British Museum (two proofs, one with the verses, and one without); Victoria & Albert Museum (without the verses); Bibliothèque Nationale, Paris (with the verses). Mr. Macgeorge had two proofs (one with, and one without the verses). Monsieur H. Beraldi had a proof with dedication "À Monsieur Cadart, Editeur d'estampes ce 28 octobre 1864, hommage de l'Auteur, C. Meryon." (To Monsieur Cadart, print-publisher, with the author's homage.) The Art Institute, Chicago (Howard Mansfield Collection) has a proof with verses and dedication in ink, 'À Monsieur de la Pizellière, hommage de l'Auteur, C. Meryon, 26 Oct^{bre} 1864'.

AUCTION PRICES: J. Niel (1873) 4th state, 55 francs; 6th state, 39 francs; P. Burty (1876) 1st state £5. 10. 0; 3rd state, £3; L . . . L . . . (May 1884) 3rd or 4th state, 35 francs; Anonymous (May 2nd, 1900) 6th state, 39 francs; Le Secq des Tournelles (1905) 4th state, 410 francs; 6th state, 'bon à tirer' 220 francs; V. Bouvrain (1906) 19 francs; Mrs. Ellen Jenkins (New York, 1920) no state given, \$70; Sotheby (London) 6th state, with verses, £3-5-0; W. T. Wallace (New York, 1920) 6th state, with verses, \$30.

This etching was commissioned by an artist and collector, Jean-Louis-Henry Le Secq, who was born in Paris, August 16th, 1818, and died there December 24th, 1882. One of the members of the family, Monsieur H. Le Secq des Tournelles, has kindly lent us the original copper plate and we have reprinted from it sufficient impressions to serve as a frontispiece to this catalogue (i. e. the French edition, Paris, 1907) before depositing it in the Bibliothèque Nationale. The verses however do not accompany these impressions.

Two studies for this etching were exhibited at the Grolier Club's Meryon Exhibition, New York, 1898. They previously belonged to Seymour Haden. One was a finished drawing and the other a fragment. Both were signed and dated 'C. M. 1864' in ink.

Extracts relating to this etching from letters by Meryon:

(a) "Paris, Wednesday, July 13th, 1864—As I told you, I have completed a considerable portion of my sketch, and I hope to commence to etch the plate itself shortly."

(b) "July 28th, 1864—I will proceed as soon as possible with the etching of the plate for you. . . . This last few days I have made another drawing, from a better position, of a portion of the subject which did not altogether please me in my first sketch of it as I had made it too literal. . . ."

(c) "October 10th, 1864—Monsieur, I have now completed for you the little etching of the 'Bain-Froid Chevrier'. On Friday, September 9th, having pulled the first proof I hastened to you to inform you of it, but I missed you. . . . Yesterday at Pierron's I printed a proof 'bon à tirer' for 12 proofs before letters; tomorrow I hope to have the title etched upon the plate so that I may be able to proceed forthwith to print the edition. . . . I have also composed a few verses to be used with a limited number of the impressions of this etching. . . . I have made up an account for the time I have been occupied in making this etching. The account is in detail, to days and fractions of days, and totals 45 full days of 6 to 8 hours each. I first made a drawing of the scene as it is in reality, but finding that the 'Pont Neuf' was too much in profile, I made a second sketch in order to make a more compact composition. Other details I will reserve until I can communicate them to you personally as they bear upon the special methods I have employed in making this etching. Acceding to your request I promised to let you have the plate itself, but you will readily understand after the above explanations, that I wish to be excused from this, and I hope you will agree with my suggestion and let the plate be destroyed after a reasonable number of impressions have been printed from it, according to the rule I always adopt now. Think of the abuses which may occur if this course be not followed. Given a plate, it is possible to reproduce it indefinitely nowadays, with the aid of the improved methods now known, such as the electrototype process, steel-facing, photography or lithography. . . ."

(d) "Monsieur, I have just returned from Pierron's. I found him printing 50 proofs with the verses (I increased the number by 10) . . . Friday 14th, noon."

(e) "October 18th, 1864. . . . As I told you, having been obliged to undertake a commission to etch another Paris view * (which I hope will be the last) I do not wish to defer any longer a settlement with you and I will therefore send you the plate of the 'Bain-Froid Chevrier' which you commissioned me to make for you. I should have liked my rule to have been followed in the case of this plate also, namely the destruction of the plate after the present tirage has been completed. I believe you will like my studied variations in the printing of the 50 proofs with the verses. Twenty of them are printed in 'mine-orange' ink, ten in gold, ten in blue, and ten in ordinary black ink."

(This letter is now in the possession of Mr. W. Westley Manning, London.)

* The 'Ministère de la Marine.'

See footnote to No. 17.

See also footnote to No. 18 re metrical translation of the verses accompanying this plate.

45. — LE MINISTÈRE DE LA MARINE, PARIS

(THE ADMIRALTY, PARIS)

168 x 148 mm.; 6 $\frac{5}{8}$ x 5 $\frac{3}{4}$ inches



(1865) 2nd State

Burty 82 (*Trial proof and 3 states described*)
Wedmore 26 (*Trial proof and 4 states described*)

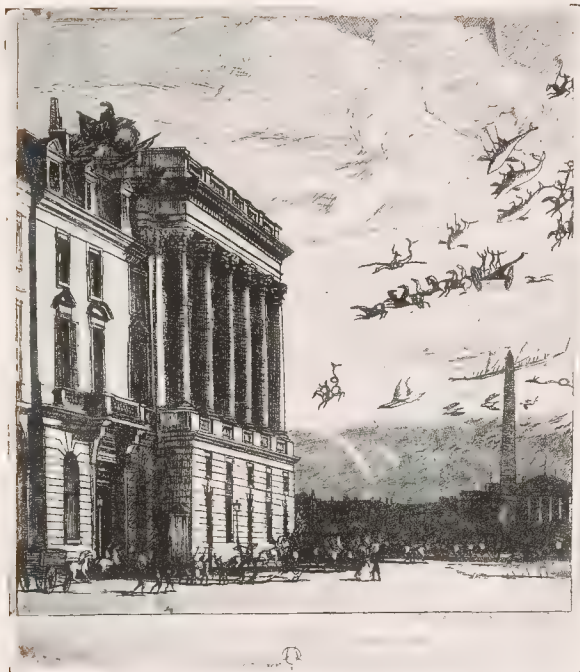
1st State. Pure etching. Before the sky. Collections: British Museum, slightly cut (from the Wasset and Macgeorge collections, Marked '1^{er} essai 10 Jv^r 1865'); Bibliothèque Nationale.

2nd — The shadows have been strengthened. Still before the sky and before the sword on the ground at lower right. (*Reproduced.*) Collections: Monsieur L. R. Garnier had a proof from the Wasset collection dated '18 févr 65.' 3^e essai (3rd trial proof). Mr. Macgeorge also had a proof similarly dated.

3rd — With the sky, and with the sword on the ground at right, but before the vertical lines on the columns. Formerly in the Macgeorge collection. (It was inscribed '9 Mai 1865. C. M. épreuve état,' and came from the Mlle. Niel and Thibaudau collections.) The Art Institute, Chicago (Howard Mansfield Collection).

4th — With the vertical lines on the columns, but before the artist's monogram in the centre of the lower margin. Collections: British Museum (from the Burty collection).

5th — With the monogram, but before the inscriptions and the number. Collections: British Museum; Victoria and Albert Museum. Mr. Macgeorge also had a proof (from the Heywood collection).



6th State

6th — With the title 'MINISTÈRE DE LA MARINE (Fictions and Vœux)' and further lettering in the lower margin and with the number '176' in the upper right margin indicating its position in the series of etchings published by Cadart and Luquet for the 'Société des Aqua-fortistes,' 1866. *Reproduced.* Collections: British Museum (2 proofs); Victoria and Albert Museum; Bibliothèque Nationale, Paris; Dresden.

AUCTION PRICES: Sotheby (London, 1920) 5th state, £6-5-0; (1921), 5th state, £11.

Of this plate, false 'proofs before letters' exist. The lettering in them has been masked during the printing so that it may not appear on the actual proof. The pressure during printing, however, often causes the letters in such proofs to become embossed on the paper and with a strong lens they may sometimes be made out.

Wedmore mentions a state with the monogram and the title, but before the address, etc., and before the addition of the words '(Fictions et Vœux).' We have never yet seen this state however. Part of the lettering on the proof he describes may have been marked out during the printing.

Two drawings for this etching were exhibited at the Grolier Club's Meryon Exhibition in New York, 1898.

The plate exists and is in the possession of Messrs. F. Keppel & Co., New York

46. — LE PONT-NEUF ET LA SAMARITAINE DE DESSOUS LA
PREMIÈRE ARCHE DU PONT-AU-CHANGE, PARIS

(THE NEW BRIDGE AND THE 'SAMARITAINE' SEEN FROM UNDER THE FIRST
ARCH OF THE EXCHANGE BRIDGE, PARIS)

145 x 202 mm.; 5¾ x 8 inches



(1855) 5th State

Burty 19 (Trial proof and 3 states described)
Wedmore 29 (Trial proofs and a published state mentioned)

- 1st State. Before the sky and before some additional work here and there. The man seated on the parapet at the right is talking to another person facing him. There is a white space around the head of the man fishing in the foreground. Collections: Mr. Macgeorge had a proof (from the Heywood collection).
- 2nd — With the sky very lightly indicated but before the removal of the person talking to the man seated on the parapet. At the centre of the top of the plate is a white space, probably where the vice gripped it, which has not yet been shaded in. Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 3rd — The white space at the top is shaded in, and the person talking to the man seated on the parapet at the right is removed. Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 4th — Completed. The border-line is reinforced. Before the inscriptions in the lower margin. Collections: British Museum (from the Burty collection); New York Public Library. Monsieur Gerbeau had a proof (from the Wasset and Le Secq collections). Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

5th — With the lettering in the lower margin. (*Reproduced.*) Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris. Mr. Macgeorge had the Heywood proof.

AUCTION PRICES: Niel (1873) 4th state, 100 francs; Bouillard (D) (1874) 4th state, 105 francs; Burty (1876) 4th state, 125 francs; Wasset (1880) 4th state, 250 francs; De Salicis (1891) 1st state, £6. 10. 0; Le Secq des Tournelles (1905) from the Wasset collection, 780 francs; V. Bouvrain (1906) 4th state, 200 francs; Gerbeau (Paris, 1908) 4th state, £13-8-0; Sotheby (London, 1920) 4th state, £18; (1921), from Burty Collection, 4th state, £22.

The etching was done from a drawing by Nicolle in the collection of Monsieur Destailleur, the architect. Meryon says of it in his *Observations*: "This little etching although it reproduces fairly faithfully the original drawing, leaves something to be desired in the matter of solidity and breadth of treatment."

"The origin of the title 'La Samaritaine' is not generally known. It derives from the fact that on the elevation of the pumping-station which supplied the Tuileries and the Louvre with water, facing the bridge, was a sculptured group representing Christ receiving water from the woman of Samaria." (Hugh Stokes, *Etchings of Charles Meryon* "Master Etchers" Series, G. Newnes Ltd., London, p. 35.)

There exists a *Copy* by Monsieur Edmond Gosselin. It bears no lettering nor signature, and measures 128 x 183 mm., $5\frac{1}{4}$ x $7\frac{1}{4}$ inches, to the border-line.

Plate destroyed.

47. — LE PONT-AU-CHANGE, PARIS, VERS 1784

(THE EXCHANGE BRIDGE, PARIS, ABOUT 1784)

Size of plate: 135 x 237 mm.; 5 $\frac{1}{8}$ x 9 $\frac{3}{8}$ inches

Size of engraved surface: 7 $\frac{1}{8}$ x 6 $\frac{1}{8}$ inches



(1855) 5th state

Burty 20 (Trial proof and 3 states described)
Wedmore 28 (2 states described)

1st State. Before the sky and before the rope stretched across the river for the use of the ferryman. (Formerly in the Macgeorge collection. It came from the Niel and Heywood collections.) Now in The Art Institute, Chicago (Howard Mansfield Collection).

2nd — With the sky, but not yet completed. Still before the rope across the Seine, and before the strip of foreground between the angler and the woman was shaded. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof.

3rd — The strip of foreground between the angler and the woman is shaded as in the reproduction above. Still before the rope, and before the reinforcement and completion of the border-line, which does not yet exist in fact along the top. Collections: British Museum (from the Burty collection).

4th — With the rope stretching across the river. The border-line is completed. Before the inscriptions in the lower margin. Collections: British Museum (from the Burty collection). Monsieur L. R. Garnier also had a proof.

5th — With the inscriptions in the lower margin but before the words "tiré du Cabinet de Monsieur Destailleur architecte" after Nicolle's name. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection).

6th — With the words "tiré du Cabinet," etc., after Nicolle's name. Collections: Bibliothèque Nationale, Paris. Mr. Macgeorge also had a proof.

AUCTION PRICES: J. Niel (1873) 1st state, 130 francs; Burty (1876) 3rd state, 100 francs; Anonymous (Count Mathéus, May, 1905) 4th state, 100 francs; Anonymous (February, 1906) 5th state, 110 francs; V. Bouvrain (1906) 5th state, 95 francs; Theobald (London, 1910) 4th state, £21; Sotheby (London, 1921) 5th state, £21; 4th state, £7-10-0.

The etching was done from a drawing by Nicolle which was then in the collection of Monsieur Destailleur, the architect.

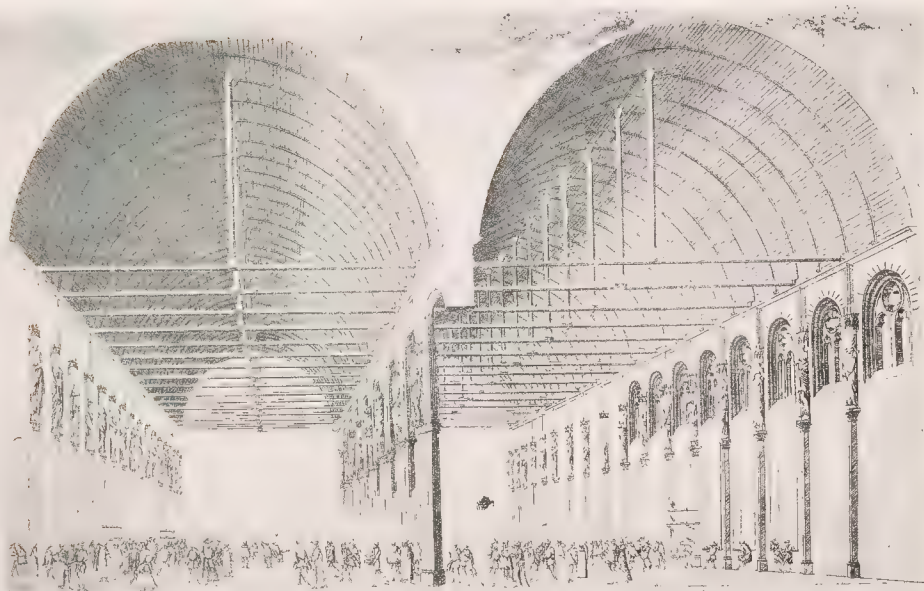
There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It has no lettering in the margin but has the initials 'E. G 82' just above the border-line at the left. It measures 123 x 223 mm.; 4 $\frac{7}{8}$ x 8 $\frac{1}{8}$ inches.

Plate destroyed.

48. — LA SALLE DES PAS-PERDUS A L'ANCIEN
PALAIS-DE-JUSTICE, PARIS

(THE ANTECHAMBER OF THE PALACE OF JUSTICE, PARIS)

1st state: 305 x 485 mm.; 12 x 19 $\frac{1}{8}$ inches
2nd and 3rd states: 305 x 436 mm.; 12 x 17 $\frac{1}{8}$ inches
4th state: 271 x 436 mm.; 10 $\frac{1}{8}$ x 17 $\frac{1}{8}$ inches



(1855) 1st State

Burty 17 (3 states described)
Wedmore 76 (2 states described)

- 1st State. The plate measures 305 x 485 mm.; 12 x 19 $\frac{1}{8}$ inches. The work is not quite finished. Before the inscription in the lower margin. (*Reproduced.*) Collections: Mr. Macgeorge had a proof, from the Niel and Heywood collections now in The Art Institute, Chicago, with notation in margin, "épreuve non terminée."
- 2nd — Reduced to 305 x 436 mm.; 12 x 17 $\frac{1}{8}$ inches. The work is completed, but the inscription is not yet added.
- 3rd — With a long inscription in the lower margin as follows: "Il faut avoir examiné la pièce originale . . . Paris, MDCCCLV." (For translation see below.) According to a note in the catalogue of the H. Des- tailleur sale, November, 1894, there are said to have been only eight proofs of this state. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof, from the Niel and Heywood collections.
- 4th — Further reduced to 271 x 436 mm.; 10 $\frac{1}{8}$ x 17 $\frac{1}{8}$ inches. The inscription of the preceding state is removed and replaced by the following: "A. Delâtre Imp. R. F. St Jacques N° 81—C. Meryon sculp. d'après Ducerceau MDCCCLV." Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris; Dresden. Mr. Macgeorge also had a proof, from the Mlle. Niel and Thibaudau collections, bearing a marginal note by Delâtre, "Je certifie le tirage conforme à cette épreuve 31 octobre 1855. Aug. Delâtre imprimeur rue du Bourg St Jacques 81." ("I certify that the edition is uniform with this proof. A. Delâtre printer.")

AUCTION PRICES: J. Niel (1873) 1st state, 115 francs; 3rd state, 95 francs; Burty (1876) 4th state, £1. 6. 0;
Anonymous (Dec. 13th, 1901) with three autograph letters by Meryon, 55 francs; V. Bouvrain
(1909) 1st state, 211 francs; Macaulay (London, 1921) 4th state, 10 shillings.

The "Salle des Pas Perdus" is the antechamber or lobby where the advocates and their clients promenade, and discuss their case and its chances during the intervals in the hearing or whilst waiting for it to be called. "Pas perdus" = idle footsteps.

This etching is copied from an extremely rare print by J. Androuet Du Cerceau,* 1600. The inscription in the 3rd state above reads as follows: "In order to appreciate the beauty of the original, it is necessary to have studied it in its every detail, as I was forced to do. It is obvious that the architecture had been rendered by a master hand. The statues of the kings are very fine although at first sight they appear a little fantastic. The little figures which give to the scene its splendid animation may seem carelessly put in, but are in reality very skilfully treated. Akin in some ways to those in the etchings of Reynier Zeeman, the etcher of marine views, especially in the truthfulness of the mimicry, in other respects they recall the splendid precision of Marc Antonio, especially in the drawing of the legs. The features, however, although rendered with childlike naïveté, do not reveal a profound knowledge of physiognomy. Etched by Meryon, from the original by Ducerceau, kindly lent for the purpose by Monsieur Destailleur, architect, . . . Paris, 1855."

"The etching was done on a pewter plate, which is now lost" (Manuscript note by Thibaudeau).

* Jacques Androuet Du Cerceau, architect (about 1515-1585). The British Museum possesses his 122 drawings on vellum for his famous work, *Les Plus Excellents Bastiments de France*. This is the finest series of his drawings extant.

49. — LA RUE PIROUETTE AUX HALLES, PARIS

(PIROUETTE STREET, NEAR THE MARKETS, PARIS)

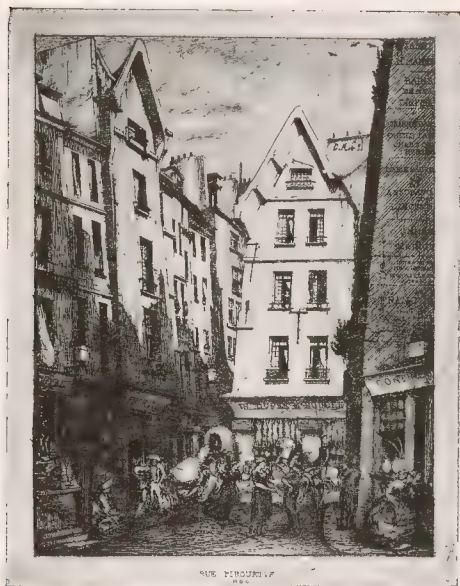
Size of plate: 155 x 115 mm.; 6¼ x 4½ inches

Size of engraved surface: 5⅞ x 3⅞ inches



(1860) 1st State Burty 24 (Trial proofs and 3 states described)
Wedmore 30 (5 states described)

- 1st State. Before the sky, before the title and date in the lower margin, and before the initials 'C. M et L' on the chimney-wall in background at the right, but with the inscriptions 'JAMET,' etc., on the houses at the right. (*Reproduced.*) Collections: British Museum (from the Burty collection, marked by Burty 'épreuve unique').
-
- 2nd — With the sky but still before the title and the date in lower margin and before the initials on the chimney-wall in background at right. Mr. MacGeorge had a proof from the Heywood collection.
-
- 3rd — With the title and date 'RUE PIROUETTE 1860' in the lower margin and with the initials 'C. M et L' on the chimney-wall in the background to right. There is additional shading in places on the shadows on the buildings. (*Reproduced.*) 20 proofs thus. Collections: British Museum; Bibliothèque Nationale. Messrs. Theobald, Gerbeau and MacGeorge and others each had a proof. (Mr. MacGeorge's came from the Mlle. Niel and Thibaudeau collections.) The MacGeorge proof now in The Art Institute, Chicago, on chine collée.
-
- 4th — Below the border-line in the lower margin the following additional lettering appears: To right, 'LAURENCE DEL.' To left, 'MERYON SCULP.' In the extreme lower right corner is 'A DELATRE IMP. RUE S^t J^s 265'. Collections: British Museum (from the Burty collection).
-
- 5th — The inscriptions on the wall at the right are changed. Instead of 'JAMET M^d MAREE' there is 'AUX NO CANA, 'MARTINGA RESTAURA,' etc. The inscription in the margin is also altered to 'RUE PIROUETTE AUX HALLES 1860' with 'DELATRE IMP. R. S^t J^s 265' below it. The initials 'C. M et L' have disappeared from the chimney-wall in the background. 'LAURENCE DEL' is now at the left and 'MERYON SCULP' on the right. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge also had a proof from the Heywood collection.



3rd State

6th — The inscriptions on the wall at the right are further changed. The words 'AUX NO CANA' are changed to 'AUX NOCES DE GAMACHE' and above these words is 'SACOCHE TRAIT,' whilst a little lower down is 'PETIT SOULA. NOURISSE LAIT CHA. SOIR. MAT.' Collections: Mr. Macgeorge had a proof from the Heywood collection, now in The Art Institute, Chicago.

— — —
 AUCTION PRICES: Soleil (1872) 3rd state, 43 francs; J. Niel (1873) 1st state, 100 francs; 2nd state, 92 francs; Ph. Burty (1876) 1st state, 75 francs; V. Bouvrain (1906) 3rd state, 90 francs; Beurdeley (Paris 1920) 5th state, dedication to Wasset, £3 16-0; Sotheby (London, 1922) 3rd state, on Japan paper, £11.

— — —
 This etching was done from a drawing by Laurence, a little-known contemporary of Meryon. Meryon in his *Observations* says: "It is in fact to Monsieur Laurence, who is making a very interesting series of Views of Paris, that I owe this subject. He asked me to make a small etching from his drawing, but when proceeding to complete it at the place itself I had to enlarge it a little, although still keeping it within the dimensions I should have adopted myself. It should be pointed out that this plate marks a slight variation from my previous style in that it is more minutely worked than my preceding plates; in fact, I here used the burin more than I was wont to do. Some of the variations in the work in the different states can only be distinguished by the aid of a magnifying-glass."

— — —
 "This little plate, so elegantly finished, marks the beginning of a new style in Meryon's work. It was done from a sketch made on the spot by Monsieur Laurence, as Meryon, being at that time a prey to melancholy, dreaded working in the streets. Meryon not only corrected the sketch and added the effects of light and shade, but also succeeded in getting animation into it by introducing, from imagination, the figures thronging the narrow winding street." (Burty's *Meryon*.)

— — —
 Mr. Macgeorge had a sketch by Meryon for this etching. It came from the Niel and Destailleur collections.

The plate exists.

50.—PASSERELLE DU PONT-AU-CHANGE, PARIS, après L'INCENDIE
de 1621

(FOOTBRIDGE TEMPORARILY REPLACING THE EXCHANGE BRIDGE, PARIS,
AFTER THE FIRE OF 1621)

Size of plate: 119 x 228 mm.; 4 $\frac{11}{16}$ x 9 inches

Size of engraved surface: 3 $\frac{3}{4}$ x 7 $\frac{7}{8}$ inches



(1860) 1st State

Burty 27 (6 states described)
Wedmore 84 (2 states described)

1st State. Before the removal of two curved lines seen beyond the further ends of the two planks to left of the washerwoman at left. Before the figure lying on the sloping ground at the left, and before the border-line along the top, and before the inscription in the lower margin. (*Reproduced.*)

2nd — (Hitherto undescribed.) The two curved lines mentioned have been removed. A water-wheel is now indicated on the left side of a building seen in distance under the arch of the bridge just to right above the top of the fishing-rod of the man in the boat in centre. Collections: British Museum.

3rd — With the border-line along the top.

4th — With a kind of small tuft at the top of the tree at the right; with the initials 'C. M.' and with the figure lying full length upon the ground on the slope at the left above the two washerwomen. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

5th — The tuft on the tree at the right is removed. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection).

6th — The triangular mark of the Marquis de Lagoy,* previously seen in the lower right corner, is removed. Collections: Dresden. Mr. Macgeorge also had a proof, from the Mlle. Niel and Thibaudeau collections.

7th — With the lettering in the lower margin as follows: 'Passerelle du Pont au Change après l'incendie de 1621 (D'après un dessin du temps tiré de la collection de M. Bonnardot)—Gazette des Beaux-Arts—Imp. Delâtre r. des Feuillantines, 4. Paris.' Published in this state in the *Gazette des Beaux-Arts*, Vol. VIII, November 1st, 1860, opp. p. 156, to illustrate an article by Monsieur Jules Cousin. Collections: British Museum. Mr. Macgeorge also had a proof.

8th (Hitherto undescribed.) The title is now in small capitals. Still with the name and address of Delâtre. Collections: British Museum (from the Burty collection, with the name and address of Delâtre uninked); Mr. H. Wright (from the Hirsch collection).

9th — (Formerly 7th state). Delâtre's name and address are removed.

AUCTION PRICES: J. Niel (1873) 1st state, 48 francs; 3rd state, 40 francs; 4th state, 51 francs; 5th state, 42 francs; Ph. Burty (1876) 1st or 2nd state, £1. 9. 0; Wasset (1880) 5th state, 50 francs; Mrs. Ellen Jenkins (New York, 1920) 5th state, \$60; Macaulay (London, 1921) 4th state, from Morrison collection, £3-5 0.

Plate exists?

(The plate is no longer in the possession of the 'Gazette des Beaux-Arts'. We do not know if it still exists.)

* This etching was done from a drawing by Stefano della Bella, which was then in the collection of Monsieur Bonnardot. The drawing came from the collections of the Marquis de Lagoy (1764-1829) and Count Moriz von Fries (1777-1826) and the stamps of these collectors are faithfully reproduced in the etching. The Lagoy mark is at the lower right (in the early states at least) and the Von Fries mark is at the lower left. Mr. Macgeorge owned this actual drawing.

51. — PARTIE DE LA CITÉ VERS LA FIN DU XVII^e SIÈCLE

(VIEW OF PART OF THE CITY OF PARIS TOWARDS THE CLOSE OF
THE XVIIITH CENTURY)

Size of plate: 154 x 325 mm.; 6 x 12¾ inches
Size of engraved surface: 4⅞ x 11½ inches



(1861) 1st State

Burty 20 (Trial proofs and 3 states described)
Wedmore 31 (Trial proofs and 3 states described)

- 1st State. Before the sky; before the towers of Notre-Dame; before the smoke issuing from the chimneys; before the border-line along the top, and before all letters. (*Reproduced.*) Collections: British Museum. Mr. Macgeorge also had a proof from the Mlle. Niel and Thibaudeau collections, now in The Art Institute, Chicago.
- 2nd — Still before the sky, but with the towers of Notre-Dame, which are, however, placed further to the left than in the finished state. (*Reproduced.*) Mr. Macgeorge had a proof. It came from the Wasset collection and bore a pencil note by Meryon "Première pensée, essai de l'eau-forte" (First attempt, trial etching).
- 3rd — Still before the sky, but the towers of Notre-Dame are removed and reinserted further to right. There is smoke issuing from two chimneys. Mr. H. S. Theobald had a proof dated '19 Fév.' It came from the Wasset collection.
- 4th — Part of the sky at the right added. Still before all letters. The border-line is completed along the top. (*Reproduced.*) Collections: New York Public Library. Mr. Macgeorge had a proof, from the Heywood collection, showing burnisher marks in the lower margin. Monsieur Petitdidier had the Bouvain proof.
- 5th — The sky is completed. Before the inscription on the hoarding at the upper right. There are several horizontal lines in the upper left corner of the plate. Collection: The Art Institute, Chicago (Howard Mansfield Collection). Monsieur Gerbeau had a proof from the Le Secq collection.



2nd State

6th — The following inscription appears on the hoarding at the upper right 'AU CANA C. MERYON RESTAURA PARIS AN CE GRA MDCCCLXI.' Before any other lettering. Sir F. Wedmore had a proof.

7th — The words 'AU CANA' previously seen on the hoarding are effaced. This state is spoken of as the state 'before letters' and there were 20 proofs of it printed. Collections: British Museum. Mr. Macgeorge had a proof from the Heywood collection. Major J. H. W. Rennie had a proof with pencil inscription on the back '26 Avril 1861 épreuve avant la lettre.' (Proof before letters.) Sir Seymour Haden also had a proof.

8th — With the following inscriptions in the lower margin: 'Delâtre Imp. r. des Feuillantines 2 Paris' and 'PARTIE DE LA CITÉ DE PARIS. . . Chez ROCHOUX Quai de l'Horloge, 19.*' The inscription on the hoarding at right is now: 'AU REPU LE SOBRE RESTA POISSON FR.' There were 100 proofs of this state. Collections: British Museum; Bibliothèque Nationale, Paris; Dresden. Mr. Macgeorge also had a proof, from the Heywood collection.

* This etching was done from an old drawing in the collection of Monsieur Bonnardot. The translation of the inscription at the foot of the plate in the 8th state mentioned above, is as follows:

"Part of the City of Paris, on the left bank of the Seine between the Pont Notre-Dame and the Pont-au-Change, towards the close of the 17th century. In all probability the Southern facade of the present houses, inhabited by tanners, formed one side of the 'rue de la Pelleterie' (Tannery Street). It is a singular thing that, for some reason or other which may stimulate the curiosity of some persons, certain important parts of the subject, e.g. the towers of Notre-Dame, the corner of the Pump, and the chimneys of the gabled buildings on the bridge, are missing in the original drawing, or at least have only their positions indicated, whilst certain other details which the etching faithfully reproduces, are given most minutely. Finally it should be mentioned that the etcher has introduced different groups of figures in an attempt to infuse life into the scene. (The original drawing is in the collection of M. Bonnardot.) Published by Rochoux, 19 Quai de l'Horloge."



4th State

AUCTION PRICES: Anonymous (March 9th, 1863) 4th state 2, 20 francs; Soleil (1872) 7th state 2, 71 francs; Niel (1873) 1st state, 130 francs; 2nd or 3rd state, 120 francs; 8th state, 87 francs; Ph. Burty (1876) 7th state, £2. 11. 0; Wasset (1880) 2nd state 2, 455 francs; Barrion (1904) 8th state, 50 francs; Le Secq des Tournelles (1905) 5th state, 780 francs; V. Bouvrain (1906) 4th state, 401 francs; 8th state, 36 francs; Wedmore (London, 1912) 6th state, £22; Delteil (Paris 1913) 4th state, £11-11-0; Sotheby (London, 1920) 7th state, £11 10-; 5th state, £13.

"This etching afforded to Meryon's friends one of the most convincing proofs of his unfortunate malady. In spite of their counsels, and of the advice of Monsieur Bonnardot who wished him to keep to the original design, Meryon pretended that the towers of Notre-Dame and the chimneys of the houses had been effaced from the original drawing by some evil-disposed persons, and he insisted on showing them in his etching, thus transgressing historical accuracy with a persistency which could leave no doubt in anyone's mind as to his mental condition" (Burty and Huish's *Catalogue of Meryon's Works*, London, 1879).

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. On the hoarding in it, in drypoint, are the words "Partie de la Cité vers la fin du XVII^e siècle." At the left below the border-line is 'd'après C. Meryon' and at the right 'Gosselin sc. 82.' It bears no other lettering and measures to the border-line 128 x 289 mm.; $5\frac{1}{16}$ x $11\frac{3}{8}$ inches, i. e. the same dimensions as the original etching.

Burty states that some proofs (of our 8th state) had 'Rocheux' instead of 'Rochoux,' but we have been unable to verify this statement.

Plate destroyed.

52. — LE GRAND CHÂTELET À PARIS, vers 1780

(THE GRAND CHÂTELET, PARIS, ABOUT 1780)

Size of plate: 234 x 298 mm.; 9 $\frac{3}{16}$ x 11 $\frac{3}{4}$ inches
Size of engraved surface: 6 $\frac{7}{8}$ x 9 $\frac{3}{4}$ inches



(1861) 3rd State

Burty 29 (3 states described)
Wedmore 85 (2 states described)

1st State. "Pure etching. Before the sky and before the shading on the flight of steps." A proof thus described figured in the Wasset sale, February 1880. It was also said to have been "before the plate" was reduced.

2nd — With the sky and with the shading on the steps, but before all letters. There were 20 proofs of this state. Collections: British Museum; New York Public Library; Dresden; The Art Institute, Chicago (Howard Mansfield Collection); Messrs. Garnier, Hazard and MacGeorge each had a proof. The latter's came from the Heywood collection.

3rd — With the title, etc., in lower margin. (*Reproduced.*) The plate was broken up after 100 impressions of this state had been printed. Collections: British Museum; Bibliothèque Nationale, Paris. Mr. MacGeorge also had an impression, from the Heywood collection.

AUCTION PRICES: Soleil (1872) 3rd state, 18 francs; J. Niel (1873) 1st state, 30 francs; 2nd state, 34 francs; Ph. Burty (1876) 2nd state, £2. 2. 0; A. Wasset (1880) 1st state, 62 francs; 2nd state, 30 francs; V. . . (Hédouin aîné, 1899) 3rd state, 16 francs; V. Bouvrain (1906) 2nd state, 20 francs; W. T. Wallac (New York, 1920) 2nd state, Whatman paper, \$22.50; Sotheby, (London, 1921) 2nd state, £3-5-0; 3rd state, £1.

This etching was exhibited at the Salon in 1863. It was done from an old drawing, probably dating from about 1780, in the collection of Monsieur Bérard.

"The original drawing is in Indian ink. It is a little heavy perhaps, but very well executed. I have tried my best to reproduce it by the medium of pure etching, endeavouring to imitate as far as possible the master's swift strokes. The author of this article attributes the drawing to Nicolle but I do not incline to agree with him there, from what I have read of his work." . . . (Meryon, *My observations*. . .)

Plate destroyed.

53. — L'ANCIEN LOUVRE d'APRÈS UNE PEINTURE de ZEEMAN,
1651

(THE OLD LOUVRE, FROM A PAINTING BY ZEEMAN, 1651)

1st state; see text

2nd state: 194 x 269 mm.; $7\frac{1}{8}$ x $10\frac{1}{4}$ inches — Engraved surface: $5\frac{5}{8}$ x $9\frac{5}{8}$ inches

5th state: 165 x 269 mm.; $6\frac{5}{8}$ x $10\frac{1}{4}$ inches



(1866) 1st State

Burty 30 (2 states described)

Wedmore 60 (2 states described)

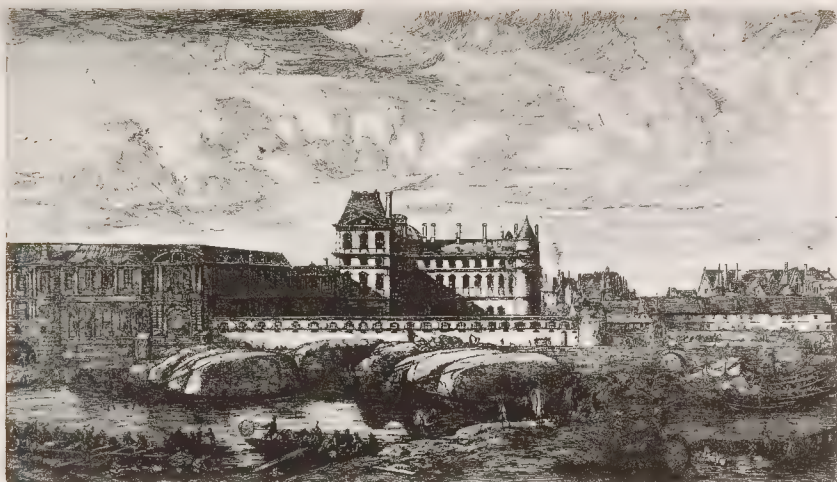
1st State. Size at least 194 x 269 mm.; $7\frac{1}{8}$ x $10\frac{1}{4}$ inches. Pure etching. Before the sky, before the border-line, and before other work here and there. (*Reproduced.*) Collections: British Museum (from the Macgeorge collection; the proof does not show the plate-edges. It bears an inscription by Meryon '(2) Epreuve naturelle 27 Août 65 C. M'). Monsieur Gerbeau had another proof (the one reproduced here) bearing a similar inscription but no number.

2nd — Still before the sky but with certain additional work in the foreground. The plate here measures 194 x 269 mm.; $7\frac{1}{8}$ x $10\frac{1}{4}$ inches. Collections: The Art Institute, Chicago (Howard Mansfield Collection); Mr. Macgeorge had two proofs, one of which had the sky added in pencil.

3rd — The sky is partly added. Before the smoke issuing from the chimney near the tower of the Louvre, and before certain shading on the roofs and in the water. Collections: New York Public Library. Mr. Macgeorge also had a proof, dated '8 Janvier 1866 (2).'

4th — The sky is completed and some new work is added elsewhere. The border-line is faintly inserted. Monsieur Wasset had a proof which was exhibited at the Salon of 1866 and bore a manuscript note by Meryon:*

* The manuscript inscription on the Wasset proof of the fourth state mentioned above reads as follows: "To Monsieur Wasset [Wasset] of the War Office, who honours me by collecting certain states of my etchings. I have strong grounds for believing firmly that this proof when being framed underwent some secret clandestine operation, perhaps a potash bath or something of the kind, and it is only on that account that there is any point in preserving it. This evidence of the real nature of those whom one would hardly suspect, will show to what lengths low Envy, vile Egoism and the blind Fanaticism of Prejudice can drive those to whom all ways are legitimate, provided they enable them to spite an artist who makes them uneasy.—[Paris] 27 August 1866 C. M."



6th State

5th — Completed and reduced to 165 x 269 mm.; $6\frac{7}{8} \times 10\frac{1}{2}$ inches. The border-line is reinforced. Still before the inscriptions in the lower margin. The so-called 'proofs before letters' issued by the Chalcographic Society of the Louvre. Collections: British Museum; Dresden; The Art Institute, Chicago (Howard Mansfield Collection); Mr. Macgeorge had a proof from the Mlle. Niel and Thibau-deau collections.

6th — With the inscriptions in the lower margin. (*Reproduced*.) Collections: British Museum, from the Burty collection; Victoria and Albert Museum. Mr. Macgeorge had a proof from the Mlle. Niel and Thibau-deau collections.

AUCTION PRICES: Soleil (1872) 4th or 5th state, 20 francs; J. Niel (1873) 5th state 2, 70 francs; Wasset (1880) 4th state, 325 francs; Le Secq des Tournelles (1905) from the Wasset collection, 380 francs; V. Bouvrain (1906) 5th state, 13 francs; Gerbeau (Paris, 1908) 1st state, £16; Sotheby (London, 1918) "proof before letters," £12-10-0; Mrs. Ellen Jenkins (New York, 1920) no state given, \$160; W. T. Wallace (New York, 1920) "before the title," from Burty and Hoe collections, \$40.

Meryon etched this plate from a painting by Zeeman in the Louvre, as a commission from the French Government, shortly before his second and final term in the asylum at Charenton, two years before his death. It was exhibited at the Salon of 1866 and was published by the Chalcographic Society of the Louvre. The etching was done on the back of the cancelled plate of the 'Petit-Pont.' Proofs before letters, on India paper laid down, used to be sold at 4 francs; those on white or yellowish plate paper at 2 francs.

A proof before the sky and dated in pencil 'C. M. 3 Nov. 1865' was exhibited at the Grolier Club's Meryon Exhibition, New York, 1898. It was probably a proof of the second state described above.

Mr. Macgeorge had a drawing for this etching.

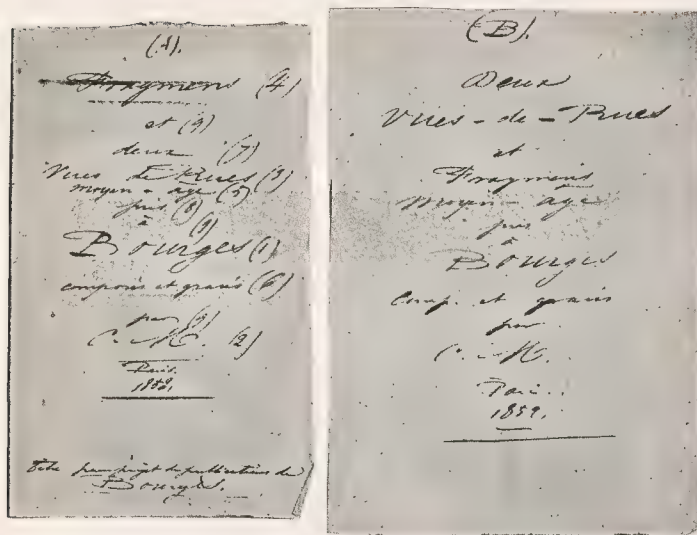
Plate exists.
(Chalcographic Society of the Louvre).

SECTION III

VARIOUS VIEWS

54 to 56. — VUES DE BOURGES

(VIEWS OF BOURGES)



Meryon had projected a series of views of the City of Bourges which he proposed to issue in album form. Above we reproduce two different drafts of the proposed title-page to the series which are now in the collection of Mr. Ather-ton Curtis. Only three plates were completed and we shall give the descriptions of these.

Below, by the courtesy of Monsieur L. R. Garnier, we print a letter from Meryon to the Minister of the Interior, in which he alludes not only to the series of Views of Paris, but also to this projected series of Views of Bourges. It is not uninteresting to learn from this document that Meryon only asked 2 francs per proof for such splendid plates as the 'Pont-au-Change', the 'Morgue' and the 'Abside,' and only 15 francs for the entire set of the ten etchings of Bourges which he proposed to make:

"Mr. Director: You have already honoured me by subscribing, on behalf of the Minister of the Interior, to fifty copies of a publication entitled 'Monuments of Paris,' of which ten numbers have already appeared. I had intended to issue, only that number of plates, but the work would be somewhat incomplete without the two others which I propose to add and upon which I am at present engaged. I beg you therefore, Mr. Director, to be good enough to place your order for fifty copies of these two plates also.* (2 francs each).

Enclosed I also send you a proof of a new plate, the first of a small series of Bourges subjects which I propose to issue, for which I have lately been making the necessary sketches, and for which I now invite subscriptions. This series will comprise ten plates; four of these will be of the same dimensions as the one enclosed** and six of parts of buildings, objects of interest, or details.

In this series I propose to include views of the old quarter of the City and its decaying houses, scenes which are daily becoming rarer and which are much less known than those public monuments of the City usually so well restored and preserved. From many points of view these old quarters are well worth depicting as I think you will agree when you see the little unfinished plate which I have sent along with the first-mentioned.†

Should you, in accordance with my request, decide to subscribe to fifty copies of this series (at 15 francs a set) I should be glad to have the total of 750 francs paid to me in two instalments of 375 francs each, on delivery of two full plates and three plates showing details. I would like to remind you, Mr. Director, that the support I receive from you is practically my only means of subsistence, the general public showing little disposition to purchase works of this nature, of which, however, I am sure the utility is not in doubt.

March 24th, 1854.

C. MERYON"

* The 'Morgue' and the 'Abside'.

** The 'Rue des Toiles'.

† 'Doorway of a Convent'.

54. — PORTE D'UN ANCIEN COUVENT, RUE MIRABEAU,
À BOURGES

(DOORWAY OF AN ANCIENT CONVENT, IN THE RUE MIRABEAU, BOURGES)

168 x 111 mm.; 6 $\frac{5}{8}$ x 4 $\frac{3}{8}$ inches



Very rare, in any state (1851) 1st State

Burty 57 (2 states described)
Wedmore 33 (no states mentioned)

1st State. Before the oblique shading at the top of the opened door, and before the vertical shading on the shadow of the two steps at the lower right. (*Reproduced.*) Collections: Mr. Atherton Curtis (on Japanese paper. On the mount in ink in Meryon's writing "Porte en bois sculpté d'une ancienne maison à Bourges 1851"). (Carved wooden door of an old house, Bourges, 1851); The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof on Japan paper from the Mlle. Niel and Thibaudeau collections. It was signed at the lower left "C. M" in ink, and had the title written by Meryon in the lower margin.

2nd — With delicate \ \ \ shading at the upper right on the door, but before the perpendicular shading on the shadow of the two steps at lower right. The under (arched) surfaces of the two bracket supports of the balcony are shaded with horizontal shading only. (Formerly in the Macgeorge collection. It came from the Burty collection and was on Japan paper.)

3rd — Eight thick oblique \ \ lines 5 mm. long are added on the upper part of the door 9 cm. from the bottom of the plate, and $6\frac{1}{2}$ cm. from the left plate-edge. There are now some oblique lines traversing the horizontal lines on the curved surface of the bracket support on the right; short perpendicular shading is added on the shadow of the two steps at the lower right. Collections: British Museum, on thin India paper. (Reproduced in the *Print-Collector's Quarterly*, Volume VIII, No. 2, July, 1921, p. 180.)

AUCTION PRICES: Burty (1876) 1st state, £3. 2. 0; 2nd state £1. 8. 0.

—————
"This etching, of which only a few proofs are known to exist, was done in 1851. It is very delicate but not one of those which has least colour. . . . Haden saw Meryon at work upon it in 1864. He had it fixed upright on an easel, and was delving upward strokes in it with a burin." (Burty and Huish, *Catalogue of Meryon's Etchings*, London, 1879)

—————
"I propose to give more vigour to this piece and to complete it." Meryon, *My observations*.

Plate destroyed.

55. — LA RUE DES TOILES, À BOURGES

1st state: at least 230 x 135 mm.; $9\frac{3}{8} \times 5\frac{5}{8}$ inches
2nd and later states: 212 x 119 mm.; $8\frac{3}{8} \times 4\frac{5}{8}$ inches —Engraved: surface: $8\frac{1}{8} \times 4\frac{1}{3}$ inches



(1853) 2nd State

Burty 58 (5 states described)
Wedmore 35 (5 states described)

1st State. The plate measures at least 230 x 135 mm.; $9\frac{3}{8} \times 5\frac{5}{8}$ inches, but the exact original measurements are unobtainable as the paper is cut within the plate-mark. There is no border-line and no // shading across the smoke issuing from the chimney at the right. It has the date '1853' on the chimney, however. Collections: British Museum, on greenish paper (from the Major J. H. W. Rennie collection). Reproduced in *The Times*, April 13th, 1921. Described and reproduced in the *Print-Collector's Quarterly*, Vol. VIII, No. 2, July, 1921, p. 182.

2nd — (The former 1st State). Reduced to 212 x 119 mm.; $8\frac{3}{8} \times 4\frac{5}{8}$ inches. Certain gaps in lines here and there have been filled up. Before the border-line at the sides and bottom. With // across the smoke at right, but before Meryon's name and address. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof, on green paper, from the Mlle. Niel and Thibaudau collections. (It had the artist's name and the date written in the lower margin.)

3rd — Still before the border-line at the sides and bottom, but with the artist's name and address and the date in the lower margin. Collections: Bibliothèque Nationale, on greenish paper.



8th State

- 4th — With the border-line at the sides and bottom, but before the date on the chimney was almost effaced and before the name and address of Meryon were scored through. Collections: British Museum, on green paper; National Gallery, Edinburgh (from the G. R. Halkett collection, on green paper); New York Public Library; Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections, with dedication to Monsieur Niel. Mr. H. S. Theobald had a proof dedicated to F. Hillemacher. Messrs. Beurdeley and Gerbeau also each had a proof.
-
- 5th — The date on the chimney is half effaced, and in the lower margin the name and address of Meryon and the date have a long line etched through them, cancelling them. There is no border-line along the top yet. Collections: British Museum; Victoria and Albert Museum (purchased for the Museum by Haden from Delâtre, December, 1866); Mr. Atherton Curtis; The Art Institute, Chicago (Howard Mansfield Collection). Monsieur Ch. Bermond had a proof from the Burty collection. Mr. H. S. Theobald also had a proof.
-
- 6th — A dog formerly seen in the roadway towards the lower left is removed, together with Meryon's name and address, etc.
-
- 7th — The head of the woman who is giving alms to a beggar is redrawn, and the features are now clearly seen. The uplifted right arm of the woman in the doorway at the right is obliterated by heavy shading. At the left is a soldier in the costume of the Middle Ages, talking to two women. Before the title. Numerous thin vertical lines indicating rain stains are added on nearly all the white walls of the tall gabled house at the right. Collections: British Museum (2 proofs, one of them from the Burty collection); Bibliothèque Nationale; New York Public Library; Dr. Hughes, London (from the Major J. H. W. Rennie and Wasset collection, on Japan paper). Mr. Macgeorge also had a proof, from the Heywood collection.

8th — The title 'La Rue des Toiles, bourges' is at the foot of the plate. (*Reproduced.*) Collections: British Museum. Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

9th — Below the border-line at the left are the words 'Imp. Delâtre, Paris.' In this state the plate was published by Mr. Woodward in the *Fine Arts Review* (Vol. II, p. 90, 1864).

AUCTION PRICES: Niel (1873) 3rd state, 59 francs; 6th state, 61 francs; 7th state, 60 francs; Ph. Burty (1876) 3rd state, £2, 8. 0; D. Bouillard (1874) 3rd state, 72 francs; Wasset (1880) 7th state, 115 francs; Le Secq des Tournelles (1905) 5th state, 270 francs; Gerbeau (Paris, 1908) 4th state, on green paper, £64; Theobald (London, 1910) 4th state, dedication to Hillemacher, £78; 5th state, £18; Brayton Ives (New York, 1915), "trial proof with the date," on Japan paper, \$120; Sotheby (London, 1920) 7th state, £11; Mrs. Ellen Jenkins (New York, 1920) 3rd state, on green paper, from Meryon's father's collection, \$625; 6th state, \$210; also the drawing for the etching (from Niel, Heywood and Macgeorge collections), \$410; Beurdeley (Paris, 1920) 3rd state, on green paper, £40.

"I have already given the plate to Delâtre the printer. My wish is that it may be destroyed after a convenient edition has been printed." (Meryon, *My observations.*)

This fine etching was rejected at the Salon of 1853. Meryon wrote to Burty as follows about it: "All the upper portions of the houses are true to nature; the lower parts, however, had been so disfigured by modern restorations that I obtained from other quarters of the town details which would best accord with the upper stories" (Burty and Huish's *Catalogue of Meryon's Etchings*, London, 1879, p. 76).

Sir Frederick Wedmore describes in his catalogue of Meryon's etchings a coarse *Copy* of this etching. It is to be recognised, it appears, by the bird seen silhouetted against the white gable-end. In the original by Meryon this bird is 4 mm. from the edge of the roof, whilst in the *Copy* it touches it. We have never seen this *Copy*, unless it be the one formerly in the Macgeorge collection (which measured 300 x 185 mm.; 11 $\frac{1}{8}$ x 7 $\frac{3}{8}$ inches, and came from the Heywood collection).

Mr. Macgeorge had a finished drawing for this etching. It came from the Niel and Heywood collections, and was inscribed by Meryon "a M. Niel, dessin fait sur place à Bourges en '52." (To M. Niel, drawn on the spot at Bourges, 1852.)

The plate exists.
(*It is no longer in Monsieur Delâtre's possession; its present whereabouts are unknown to us.*)

56. — ANCIENNE HABITATION À BOURGES

(DITE 'LA MAISON DU MUSICIEN')

(AN OLD HOUSE AT BOURGES, SOMETIMES CALLED THE 'MUSICIAN'S HOUSE')

1st and 2nd states: 277 x 149 mm.; $10\frac{1}{8}$ x $5\frac{7}{8}$ inches
3rd and later states: 242 x 140 mm.; $9\frac{1}{2}$ x $5\frac{1}{2}$ inches—Engraved surface: 9 x $5\frac{1}{4}$ inches



(1860) 2nd State

Burty 59 (Frial proof and 4 states described)
Wedmore 34 (Trial proofs and 2 states described)

1st State. 277 x 149 mm.; $10\frac{1}{8}$ x $5\frac{7}{8}$ inches. Pure etching. Before the border-line at top and sides, and before the initials 'C. M.' The two houses in the extreme distance are little more than indicated, whilst the two nearest to the 'Musician's House' itself are unfinished. Collections: Mr. Macgeorge had a touched proof on thin Japan paper. (It came from the Mlle. Niel and Thibaudeau collections and bore a pencil note by Meryon '1er Etat épreuve naturelle').

2nd — Still before the initials, and before the completion of the distant houses, but with the border-line all round, and with horizontal shading across the end of the house at left. There are numerous almost horizontal lines in the sky. (*Reproduced.*) Collections: British Museum (from the Burty collection; the plate edges at top and bottom do not show as the proof has been slightly cut; the etched surface itself is entire. The proof bears a pen and ink inscription by Meryon, 'Vieille maison à Bourges. C'est à peu-près le dernier état. C. M.'). (Old house at Bourges; approximately final state.)

3rd — Reduced to 242 x 140 mm.; $9\frac{1}{2}$ x $5\frac{1}{2}$ inches. Slightly further advanced. The initials are added at lower left, but the vine upon the distant houses is not yet shown. Collections: New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof from the Mlle. Niel and Thibaudeau collections.



5th State

4th — With the vine on the two distant houses which are also now completed, but before the title. Collections: British Museum (from the Burty collection); Bibliothèque Nationale; Mr. Atherton Curtis (from the Wasset collection). Mr. MacGeorge had a proof (from the Mlle. Niel and Thibaudeau collections). Mr. H. S. Theobald also had a proof.

5th — With the title in the lower margin — 'Ancienne Habitation à BOURGES'. (Reproduced.) Published in this state in the *Gazette des Beaux-Arts*, after an edition on Dutch paper had been printed for subscribers. Collections: British Museum. Mr. MacGeorge had a proof from the Heywood collection.

AUCTION PRICES: J. Niel (1873) 1st state 3,50 francs; 4th state, 42 francs; Galichon (1875) 4th state, 50 francs; 5th state, 12 francs; Ph. Burty (1876) 2nd state, £2. 7. 0; A. Wasset (1880) 4th state, 110 francs; Anonymous (Picard. April, 1905) 4th state, on green paper, 720 francs; V. Bouvrain (1906) 4th state, 95 francs; Theobald (London, 1910) 4th state, £22; Sotheby (London, 1922) 5th state, from Burty collection, £5-5-0.

The house takes its name from the fact that it is said to have been built by a musician who had amassed a fortune. The pillar to left of the shop window is carved in the form of a flageolet.

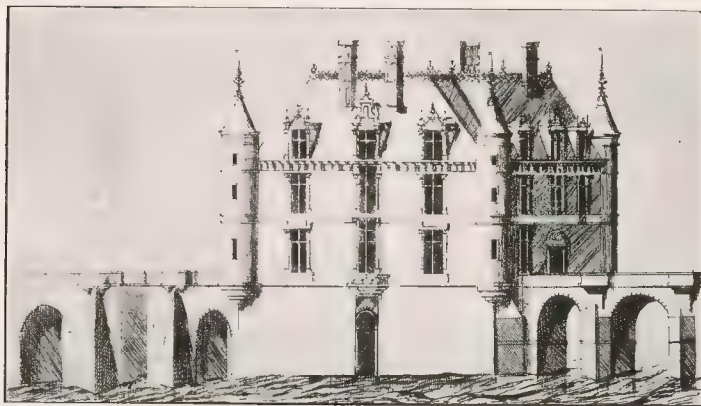
"I have a particular regard for this plate. It is interesting not only on account of the originality of the architecture of the building itself but also because of the exactness with which I have reproduced it. I etched this plate for Monsieur Niel, who possesses the drawing for it which I made on the spot.* Not more than eighty proofs of it exist, and the plate is destroyed" (Meryon, *My observations*.).

Plate destroyed.

* This drawing was subsequently in the Heywood and MacGeorge collections. It is signed and dated '52, and dedicated to Monsieur Niel. Probably it is the one which was exhibited at the Grolier Club's Meryon Exhibition, New York, 1898. The British Museum possesses a drawing of this same street viewed from another position.

57. — CHÂTEAU DE CHENONCEAU (1^{re} planche, inédite)
(THE CHÂTEAU OF CHENONCEAU; 1ST PLATE (UNPUBLISHED))

118 x 205 mm.; 4 $\frac{5}{8}$ x 8 $\frac{1}{8}$ inches



(1856)

Undescribed by Burty
Wedmore 77 A.

Extremely rare, possibly unique.

Mr. Macgeorge had what is believed to be the only proof.

The etching was copied from an engraving by J. A. Du Cerceau. (See footnote to No. 48.)

Plate destroyed.

58. — CHÂTEAU DE CHENONCEAU (2^e Planche)

(THE CHÂTEAU OF CHENONCEAU. 2ND PLATE)

117 x 185 mm.; 4 $\frac{5}{8}$ x 7 $\frac{3}{8}$ inches



(1856) 3rd State

Burty 18 (no states mentioned)
Wedmore 81 (no states mentioned)

1st State. Before the title. Mr. Macgeorge had a proof, from the Mlle. Niel collection.

2nd — With the title, but before the word 'Paris' at the end of Delâtre's address. Collections: British Museum: Victoria and Albert Museum; Dresden (from the PD collection).

3rd — With the word 'Paris' at the end of Delâtre's address. (*Reproduced.*) Published in this state in *L'Inventaire des meubles . . . suivi d'une Notice sur le Château de Chenonceau*, by Prince Aug. Galitzin, Paris, Téchener, 1856. Collections: British Museum (from the Seymour Haden collection); Bibliothèque Nationale, Paris; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof.

AUCTION PRICES: Ph. Burty (1876) £2. 7. 0; A. Wasset (1880) 29 francs; J. Michelin (1898) 15 francs; V. . . (Hédouin aîné, 1899) 5 francs.

This etching was copied from an engraving by J. Androuet Du Cerceau which is to be found in the *Second volume des plus excellents bastimens de France*, par Jacques Androuet Du Cerceau, Architecte à Paris, 1579. (See footnote to No. 48.)

Plate destroyed?

59. — RUINES DU CHÂTEAU DE PIERREFONDS

(RUINS OF THE CHÂTEAU OF PIERREFONDS)

Size of plate: 156 x 206 mm.; 6 x 8 1/8 inches

Size of engraved surface: 4 3/4 x 7 1/4 inches



(1858) 1st State

Burty 23 (2 states described)
Wedmore 81 (no states described)

1st State. Before the plate was retouched with drypoint. The lower rail of the further fence at the lower left ends 72 mm. from the left edge of the plate. Monsieur Gerbeau had a proof. (*Reproduced.*) Mr. Macgeorge also had a touched proof (from the Mlle. Niel and Thibaudeau collections).

2nd — A few // lines are extended across a previously light, long, narrow space on a tree-top immediately to right of the white egg-shaped tree-top seen at the centre of the plate. These new // lines stop at the contour of this egg-shaped tree-top which therefore still shows white. The lower rail of the further fence at lower left is carried on towards the right and now ends 82 mm. from the left edge of the plate. Collections: British Museum (2 proofs, one from the Burty collection); The Art Institute, Chicago (Howard Mansfield Collection).

3rd — Drypoint work added in various places. The trunks of the trees in foreground at water's edge are obscured. Some acid stains, etc., previously visible, have been burnished out, especially at the right, leaving prominent traces. The woman's left hand is burnished out. Mr. Macgeorge had a proof from the Mlle. Niel and Heywood collections.

AUCTION PRICES: Niel (1873) 30 francs and 20 francs; Burty (1876) 1st state, 27 francs 50; de Salicis (1891), £11. 11. 0; Gerbeau (Paris, 1908) 1st state, £20.

"I did this little landscape etching from a light, dainty drawing by Monsieur Viollet-le-Duc, when I was at the Asylum at Charenton" (Meryon, *My observations*).

"Viollet-le-Duc at the request of the sculptor Geoffroy Dechaume went to visit Meryon at Charenton and took him the sketch.* Unfortunately, so Monsieur Viollet-le-Duc tells me, Meryon's mental condition precluded him from executing any other plates, and he used to busy himself in his cubicle making drawings of perspectives. . . . But I think he is mixing him up with Geoffroy and Gaucherel" (Burty, *Unpublished notes*).

Plate destroyed.

* This actual drawing by Viollet le Duc was subsequently in the Macgeorge collection.

60. — CHEVET DE ST. MARTIN-SUR-RENELLE

(THE APSIS OF THE CHURCH OF ST. MARTIN-SUR-RENELLE)

1st and 2nd states: 187 x 145 mm.; $7\frac{3}{8}$ x $5\frac{3}{4}$ inches
3rd state: 183 x 122 mm.; $7\frac{1}{8}$ x $4\frac{1}{8}$ inches



(1860) 2nd State

Burty 26 (*Trial proof and 2 states described*)
Wedmore 83 (*Trial proofs mentioned*)

1st State. 187 x 145 mm.; $7\frac{3}{8}$ x $5\frac{3}{4}$ inches. The plate is not yet bevelled. Before the title and before the initials 'C. M.' The lowest panes of all the lower windows, except that on the extreme right, are shaded with // / shading only. Just above the border-line at the lower right is 'Polyclès Langlois, 1837.' Collections: British Museum (from the Wasset collection); Bibliothèque Nationale; New York Public Library.

2nd — Still before the title and before the reduction of the plate, but with the initials 'C. M.' following the date '1837.' The lowest panes of all the lower windows now have \ \ \ shading as well. The upper panes of the one at extreme left and of the third from the right, previously unshaded, are shaded with X shading. (*Reproduced.*) Collections: British Museum (from the Burty collections); The Art Institute, Chicago (Howard Mansfield Collection); Mr. Macgeorge also had a proof.

3rd — Reduced to 183 x 122 mm.; $7\frac{1}{8}$ x $4\frac{1}{8}$ inches, and bevelled. With the full lettering. Along the top of the plate is 'Mémoires de la Société des Antiquaires de Normandie T. XXIV.' At the foot of the plate is 'Imp. Delâtre, Imp. r. des Feuillantines 4.—31 Octobre 1860' and 'CHEVET DE S^t Martin sur-Renelle EGLISE PAROISSIALE. Supprimée en 1791.' Collections: British Museum.

AUCTION PRICES: A. Wasset (1880) 1st state, 55 francs; V. Hédouin aîné (1899) 3rd state ?, 22 francs.

This etching was commissioned by Monsieur A. Sensier and was exhibited at Alençon in 1865. It is the facsimile of a drawing by Polyclès Langlois, 1837, the Norman architect and antiquary.

Plate destroyed ?

61. — ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS
À ATHÈNES

(ENTRANCE TO THE FRENCH CAPUCHIN CONVENT AT ATHENS)

191 x 125 mm.; 7 $\frac{3}{4}$ x 4 $\frac{1}{8}$ inches



(1854) 1st State

Burty 16 (Trial proof and 2 states described)
Wedmore 32 (2 states described)

1st State. Pure etching. Before the border-line was reinforced, and before the drypoint oblique and cross-shading in the upper sky at the right. (*Reproduced.*) Collections: British Museum. Major J. H. W. Rennie also had a proof.

2nd — With the drypoint shading in the upper sky at the right, and with the reinforced border-line, but before all letters. Collections: New York Public Library; Mr. Atherton Curtis (from the Mlle. G. Niel collection with a dedication to Monsieur Niel); The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof (from the Burty collection with a dedication).

3rd — Lettered as follows: At the top left, just within the border-line is 'tome I, page 76.' In the lower margin: 'C. Meryon sculp.—Entrée du Couvent des Capucins français à Athènes.—Pierron -Delâtre R. Montfaucon 1.' (Published thus in *Athènes Aux XV^e, XVI^e, et XVII^e Siècles*, by Count Léon de Laborde—Paris, 1854.) Collections: British Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge had a proof (from the Mlle. Niel and Thibaudeau collections).

This etching is copied from Plate 13 in *Ruines des plus beaux monuments de la Grèce, par Le Roy, architecte. . . . Paris, MDCCLVIII*, an oblong plate etched by J. Ph. Le Bas, with the title "Vue de la Lanterne de Démosthènes, à Athènes." Meryon's etching is slightly smaller than the original, for in the latter, at the right, more of the street is seen, and there are ten men dancing to the sounds of a flute and a drum.

—
AUCTION PRICES: J. Niel (1873) 1st state, 72 francs; Wasset (1880) 2nd state, 295 francs; de Salicis (1891) 1st state, £5. 10. 0; 2nd state, £3. 15. 0; Anonymous (March 17th, 1899) 2nd state, 440 francs; Le Secq des Tournelles (1905) 2nd state, 800 francs; Anonymous (Picard, April, 1905) 2nd state, 315 francs; Gerbeau (1908), £9 12-0; Theobald (London, 1910) 3rd state, £28; Brayton Ives (New York, 1915) 2nd state, \$90; Beurdeley (Paris, 1920) 2nd state, £5-14-0; Sotheby (London, 1921) 3rd state, £26.

—
"In 1669 the Capuchins purchased the Choragic Monument of Lysicrates in the ancient Street of the Tripods. Father Simon carried out the formalities of the actual purchase as he was a citizen of Athens, and it was on these grounds that in 1845 the Ancient Monuments Commission of France claimed the right to carry out restoration work on the monument—which still belonged to France and which she had preserved intact at the Beaux-Arts for nearly two centuries, and which she desired eventually to restore to the new Greece. The Capuchin Convent, with its silent activity and its leafy shades, made a fitting setting for this elegant masterpiece. The French Royal Arms were displayed over the Gateway. They formed the noble ensign of this pious European hostelry." (Count Léon de Laborde.)

—
"Beside the engraving from Le Roy, which I have reduced to the required size, I had the aid of a photograph of the actual spot. My etching is carried out very conscientiously but is still too precise and too hard in treatment. I have since come to the conclusion that I could easily have improved it, by softening and moulding certain parts with additional shading." (Meryon, *My observations*.)

—
Choragic monument—a small temple in which were dedicated the tripods given in the Dionysian competitions to the winning Chorus.

Plate destroyed.

62. — PLAN DU COMBAT DE SINOPE

(PLAN OF THE BATTLE OF SINOPE, SHOWING THE RESPECTIVE POSITIONS OF THE
RUSSIAN AND TURKISH FLEETS, NOVEMBER 30TH, 1853)

183 x 261 mm.; 7 $\frac{1}{8}$ x 10 $\frac{1}{4}$ inches



(1853) 1st State

Burty 21 (No states mentioned)
Wedmore 79 (No states mentioned)

1st State. With a letter "N" at the arrow-head which is here seen at the lower left, almost touching the scale of distances. (*Reproduced*, see below*). Collections: Bibliothèque Nationale. Mr. Macgeorge had a proof (from the Mlle. Niel and Thibaudau collections, with a note upon it by Delâtre, "Je certifie le tirage conforme à cette épreuve. Paris, rue de la Boucherie, 6"). (I certify that the edition is uniform with this proof.)

2nd — The letter "N" is removed from where it was and put in its proper place at the upper end of the line on direction. The lower end of this line now traverses the scale of distances and there is no arrowhead indicated. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection). Monsieur L. R. Garnier and Mr. Macgeorge each had a proof. (The latter's came from the Mlle. Niel and Thibaudau collections.)

AUCTION PRICES: Wasset (1880) 41 francs; B. . . . (1880) 20 francs; V. . . . (Hédouin Aîné, 1899) 5 francs.

This plan was published by Ch. Tanera, 27 Quai des Augustins, Paris, Publisher of Military, Science and Art Books. It was originally intended that text should accompany the plan, but this was never issued. The prints of the second state generally have the boats and the sea inshore slightly tinted with water colours, whilst Tanera's label is pasted below the centre of the plate.

SINOPE, an ancient Greek city, on the South shore of the Black Sea; colonized from Miletus, B. C. 612. After changing hands several times it was eventually made a Roman colony by Julius Caesar, A. D. 60. The French landed and erected fortifications in 1808, and on November 30th, 1853, the town was burnt after the battle in which a Turkish fleet was destroyed by a superior Russian fleet. This was one of the immediate causes of the Crimean War.

* Meryon scratched out the letter "N" on some proofs of the 1st state, and wrote it in ink in its proper position at the upper end of the arrow-shaft. It is one of these proofs which is reproduced above.

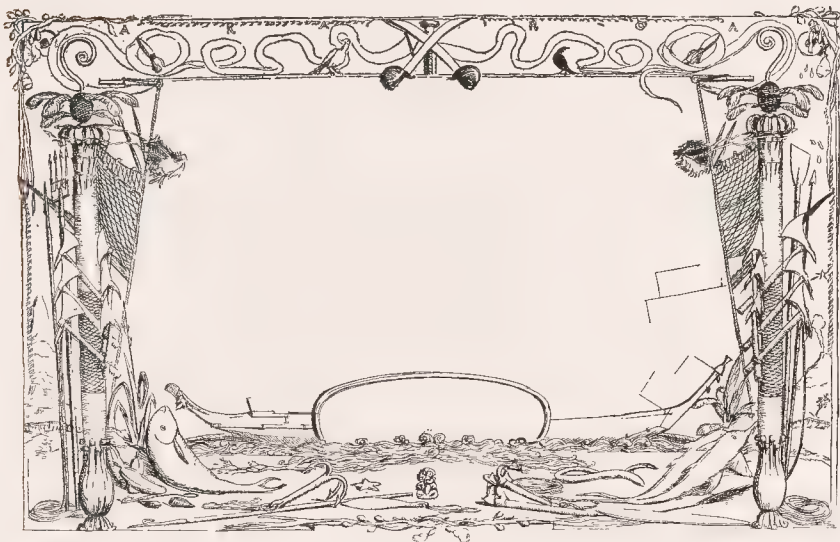
Plate destroyed.

63. — COUVERTURE DU VOYAGE A LA NOUVELLE ZÉLANDE
(1842 à 1846)

(COVER FOR THE SET OF ETCHINGS ENTITLED 'A VOYAGE TO NEW ZEALAND,
1842 TO 1846')

Size of plate: 154 x 238 mm.; 6 x 9 $\frac{3}{8}$ inches

Size of engraved surface: 5 $\frac{1}{8}$ x 9 $\frac{1}{16}$ inches



(1866) 1st State

Burty 67 (Trial proof and 4 states described)
Wedmore 46 (no states mentioned)

1st State. Pure etching. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection). Messrs. Gerbeau, Gardner and Macgeorge each had a proof. (Monsieur Garnier's came from the Haden collection, and Mr. Macgeorge's from the De Salicis collection.)

2nd — Further advanced, but before the horizontal and perpendicular shading in the background of the border. Mr. Macgeorge had a proof (from the De Salicis collection; it had some of the titles on the tablets indicated in pencil).

3rd — With this shading. Mr. Macgeorge had a proof, dated '4 juillet 66 (3),' from the De Salicis collection.

4th — There is new shading on the ribbons in the top border. Retouches are effected in other places also. Collections: Mr. H. Wright (from the Macaulay collection, dated '7 juillet 66'). Mr. Macgeorge had a touched proof on brown paper, from the De Salicis collection. (On the reverse was an impression of the "Title-page to the Paris set.")

5th — (The former 2nd state.) Further advanced. All the tablets destined to receive lettering are now outlined. Collections: British Museum (from the 'P. D' collection). Mr. Macgeorge had a proof, from the De Salicis collection.

6th — With *one* fish at the lower right instead of two. Mr. Macgeorge had a touched proof from the De Salicis collection. It was dated '13 juillet 66.'

7th — Inscriptions are now placed upon the tablets—'UVEA, LES MULGRAVES,' etc. Before the title, etc.

8th — With the title, etc.* The published state. Impressions were printed on various coloured papers, brown, blue, etc. Collections: British Museum, two proofs (one on brown paper, from the Burty collection and one on blue paper); Dresden (on blue paper). Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections, on brown paper.

Mr. Macgeorge had the drawing for this plate. It came from the De Salicis collection.

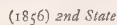
On his voyage to the South Seas as a midshipman on the sloop "Rhin," during the years 1842 to 1846, and especially during his sojourn at Akaroa, whither his ship had been sent to protect the French whalers, Meryon made a number of notes and sketches which he intended to issue in album form. But in spite of the efforts of his old Captain (afterwards Vice-Admiral) Bérard to obtain the necessary financial support for the project from the French Admiralty, Meryon was obliged to fall back upon his own meagre means and was therefore only able to issue a few plates, being hindered also by his persistent malady which was then slowly but surely hastening the approach of his second term in the asylum at Charenton.

Plate destroyed?

* The Inscription reads:

Sundry Etchings, the Collection, Winnings or Spoil from Cruising and Hunting; done whilst at anchor or else at sea aboard the "Rhin" during its voyage to New Zealand, between 1842 and 1846, under the Captaincy of Monsieur A. Bérard (died Vice-Admiral in 1852) the Commandant of the Station at Akaroa, Banks' Peninsula. C. M. 1866.

203 x 144 mm.; 8 x 5 $\frac{11}{16}$ inches



Burty 60 (2 states described)
Wedmore 36 (2 states described)

- AUCTION PRICES: Niel (1873) 2nd state, 22 francs; Ph. Burty (1876) 1st state, 25 francs; De Salicis (1891) 1st state £5. 10. 0.

"This song in imaginative prose heads a series of souvenirs of the voyage which Meryon made as a midshipman on the 'Rhin.' Meryon not only preserved his sketches and views but also a number of highly interesting notes on the customs, arts and costumes of the savage races he came across in Oceania" (Burty's *Meryon's Works*).

"I did not intend this to form a song, although it is possible that it contains the elements of a song such as those in use in these Islands" (Meryon, *My observations*).

The initials "T. T", in the border at the top, stand for "Tonga Tabu." The inscription may be translated thus: We set out from Tonga on a ship of war and along comes the pilot in his frail canoe. He is almost naked. Strong and agile, with one leap he is aboard us, and goes up to the Captain and salutes him respectfully. The ship spreads her sails and enters forthwith the dangerous narrow strait. Standing on the quarter-deck, his head held high, his eye keenly alert, the clever pilot indicates by gestures the course the ship is to take, and she disports herself among the reefs. His attitude is noble and proud, and his every bearing denotes assurance. His broad tawny chest gleams like a bronze buckler; his long hair floats on the wind. . . . Around him all is silence; he is the object of the silent admiration of the officers and men. . . . And the ship speeds on and on. . . . The channel opens out. . . . Her bows encounter now the surge of the open sea. . . . Hurrah! brave pilot, hurrah! We are through! Pursue thy course, O splendid ship; the ocean is before us! Thanks to thee, O pilot of Tonga!

Plate destroyed.

(See footnote to No. 18, re metrical translation.)

65. — TÊTE DE CHIEN DE LA NOUVELLE-HOLLANDE

(HEAD OF A NEW-HOLLAND DOG)

57 x 76 mm.; 2¼ x 3 inches



(1850) 2nd State

Burty 62 (2 states described)
Wedmore 38 (no states mentioned)

1st State. Before the bevel, and before the outlines of the dog's nose and ears were reinforced, and before some additional hair. Collections: British Museum (from the Burty collection, with note by Burty, 'gravé sur aluminium Oct 60') (etched on aluminium).

2nd — The plate is bevelled. The outlines of the dog's nose and ears are strengthened and some new hairs have been added. (*Reproduced.*) Collections: British Museum (from the Burty collection); New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection). [Monsieur L. R. Garnier had a proof. Mr. Macgeorge also had one (from the Niel and Heywood collections, dated '14 Juin').

3rd — The artist's monogram appears in the left lower corner.

AUCTION PRICES: Burty (1876) 1st state £1. 10. 0; Wasset (1880) no state mentioned, 66 francs; De Salicis (1891) 1st state £4. 10. 0; 2nd state, 5 shillings.

The pencil study for this etching is in the British Museum. The dog was the pet of the ship on which Meryon made his voyage to the South Seas.

The etching was reproduced in *Quatre années en Océanie. Histoire Naturelle de l'homme. . . . Moeurs et usages de certains Papous Australiens*, by A. E. Foley; Paris, Baillière et fils, 1876.

Mr. Macgeorge had a reproduction of the 3rd state (possibly that from the book by Foley). It came from the De Salicis collection.

Plate exists (1922), in the possession of Monsieur Ed. Gosselin, Paris. Recent prints from it exist.

66. — LE MALINGRE CRYPTOGAME

(THE SICKLY CRYPTOGRAM)

70 x 59 mm.; 2¾ x 2¼ inches



(1860) 2nd State Burty 61 (3 states described)
Wedmore 37 (2 states described)

1st State. Pure etching. Before the background and the monogram.

2nd — With the monogram at the lower right (sometimes printed in red) but still before the background. (*Re-produced.*) Collections: British Museum, two proofs (one from the Burty collection); Mr. H. Wright (from the Burty and Macaulay collections); Monsieur L. R. Garnier had a proof; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof (from the Mile, Niel and Thibaudeau collections).

3rd — With bracken and trees in the background and with the monogram, but before any other lettering. Collections: British Museum (from the Burty collection).

4th — With the title, etc. Collections: British Museum (with monogram in red). Mr. Macgeorge had a proof with the monogram in black.

AUCTION PRICES: Wasset (1880) 4 francs.

The original pencil sketch from which this etching was done is in the British Museum.

Cryptogamia = the class of flowerless plants, or those which have their fructification concealed (*kryptos*, concealed, *gamos*, marriage).

"One morning when taking a walk at Akaroa I noticed this poor little fungus, distorted in form, pitifully pinched and puny. With its ephemeral existence it seemed to me so entirely typical of the inclemency, and at the same time the whimsicality of an incomplete and sickly creation, that I determined it should have a place in these souvenirs of my voyage." (Meryon, in a letter to Burty.)

Burty says there were only a few proofs of this little copper plate.

Plate destroyed.

67. — NOUVELLE CALÉDONIE: GRANDE CASE INDIGÈNE SUR
LE CHEMIN DE BALLADE A POËPO, 1845
(NEW CALEDONIA: LARGE NATIVE HUT ON THE ROAD FROM BALADE TO PUÉBO,
1845)

Size of plate: 140 x 245 mm.; $5\frac{5}{8}$ x $9\frac{3}{4}$ inches
Size of engraved surface: $4\frac{1}{2}$ x $8\frac{1}{8}$ inches



(1863) 3rd State

Burty 64 (4 states described)
Wedmore 40 (2 states described)

- 1st State. Pure etching. The foreground and the right half of the plate are very unfinished. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield collection) from Macgeorge collection; Mr. R. Skinner, London (from the Niel, Thibaudeau and Macgeorge collections, with pencil retouches).
- 2nd — Before the sky and before the border-line along the top.
- 3rd — Completed but before the monogram at the lower right below the small hut, and before all letters. (*Reproduced.*) Collections: British Museum; Monsieur Ch. Jacquin (from the Burty collection). Mr. Macgeorge also had a proof, from the Mlle. Niel and Thibaudeau collections.
- 4th — With the monogram, and the lettering. Collections: British Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge had three proofs* (one of them from the Heywood collection), and the late Dr. D. J. Macaulay had a proof.
- 5th — The lettering is removed but the monogram remains. Reprints of this state are on thick paper. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof from the Heywood collection.

AUCTION PRICES: J. Niel (1873) 1st state, 24 francs; 2nd state, 19 francs; 3rd state, 14 francs; A. Wasset (1880) 3rd state, 25 francs; 4th state, 13 francs.

Mr. Macgeorge had the original pencil sketch which Meryon made on the spot in 1845. It came from the De Salicis collection, and had the title written upon it by Meryon.

This etching, exhibited at the Salon of 1863, was done for a little book by Monsieur D'Arnaud. D'Arnaud died before he had completed the book and it was consequently never published. The plate of the etching by Meryon remained in the D'Arnaud family for some years, but we believe it is now in other hands. Burty says it was etched in 1860.

Plate exists.

* The Macgeorge impressions of the 4th state, described above, appeared to differ slightly in the work on the right. In the earliest of them there was a black patch (acid-stain?) near the right plate-edge which had disappeared in later impressions.

68. — OCEANIE, ILOTS A UVEA (WALLIS); PÊCHE AUX
PALMES, 1845

(OCEANIA: FISHING, NEAR ISLANDS WITH PALMS IN THE UEA OR WALLIS GROUP)

Size of plate: 159 x 338 mm.; $6\frac{3}{4} \times 13\frac{3}{4}$ inches
Size of engraved surface: $4\frac{1}{8} \times 11\frac{1}{8}$ inches



(1863)

Burty 65 (*4 states described*)
Wedmore 41 (*2 states described*)

1st State. Pure etching. Before the sky. Collections: The Art Institute, Chicago (Howard Mansfield collection). Mr. Macgeorge had a proof (cut within the plate-mark but with all the etched surface intact).

2nd — Numerous horizontal lines added in the sky. The border-line along the top is very slight and is not complete. Collections: British Museum (from the Burty collection).

3rd — With oblique \ \ \ shading traversing the horizontal shading in the sky. The border-line along the top is reinforced and completed. Still before all letters. Collections: British Museum (from the Burty collection); New York Public Library; Dresden (from the Dowdeswell collection); Mr. Atherton Curtis. Mr. Macgeorge had a proof from the Burty and Heywood collections.

4th — With the lettering. Collections: British Museum; Victoria and Albert Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge had a proof from the Heywood collection.

AUCTION PRICES: P. Burty (1876) 2nd state, £5. 10. 0; 3rd state, £1. 15. 0; Anonymous (1876) 3rd state, 8 francs; Wasset (1880) 4th state, 5 francs.

This etching was exhibited at the Salon of 1864. It was done from a drawing which Meryon made in 1845.

The Uea or Wallis Islands are situated in the Pacific Ocean, north of the Tonga group, northeast of the Fiji Islands.

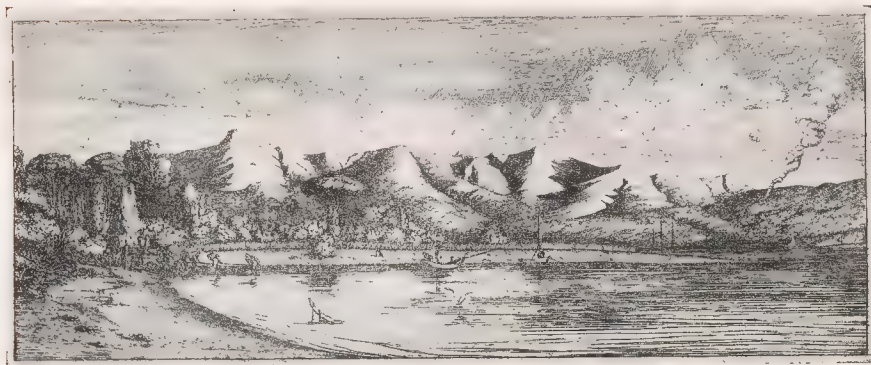
Plate destroyed.

69. PRESQU'ÎLE DE BANKS, POINTE DITE 'DES CHARBONNIERS',
AKAROA: PÊCHE A LA SEINE

(SEINE FISHING OFF COLLIERS' POINT (SIC), AKAROA, BANKS' PENINSULA, 1845)

Size of plate: 154 x 325 mm.; 6 $\frac{1}{8}$ x 12 $\frac{1}{8}$ inches

Size of engraved surface; 4 $\frac{3}{8}$ x 11 $\frac{1}{8}$ inches



1863) 3rd State

Burty 66 (3 states described)
Wedmore 42 (2 states described)

- 1st State. Pure etching. Before the two boats alongside the bank in mid-distance in centre.
- 2nd — With the two boats, but before considerable shading on the mountains. Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 3rd — Completed, but before all letters. (*Reproduced.*) Collections: British Museum. Mr. Macgeorge also had a proof, from the Burty and Heywood collections.
- 4th — With the lettering, in which however there are two spelling errors, the word 'Presqu'île' being spelt 'Presqu'il,' and Pierron's name with only one 'R.' Collections: British Museum; Victoria and Albert Museum; Bibliothèque Nationale, Paris; Mr. H. Wright.
- 5th — The two spelling errors are corrected. Collections: Bibliothèque Nationale. Mr. Macgeorge had a proof from the Heywood collection.
- 6th — (Hitherto undescribed.) There is only one boat alongside the further bank in centre. At the spot where the other was there are now prominent burnisher marks. Mr. Macgeorge had a proof from the De Salicis collection, with a manuscript note, and dated '23 mai 66.'
- 7th — The burnisher marks are obscured by new shading. All the mountains are now shaded with light horizontal lines. Mr. Macgeorge had two proofs (one of them from the De Salicis collection).

AUCTION PRICES: P. Burty (1876) 3rd state, 24 francs; A. Wasset (1880) 2nd state, 6 francs.

This etching was exhibited at the Salon of 1864, and also at Alençon in 1845. It was done in 1863 from a drawing which Meryon made in 1845, and which Mr. Macgeorge subsequently acquired from the De Salicis collection. Mr. Macgeorge also had a finished study for the etching. It was signed 'C. M' and came from the Burty collection.

"Inattention during the preliminary stages of the work on this plate was the cause of certain accidental faults in the early proofs. I subsequently took more time than I should otherwise have done to complete it, as is manifest by the lack of freedom and vigour in the execution" (Meryon, *My observations*).

"Of this last plate ('Pointe des Charbonniers') there were only about one hundred and fifty proofs printed, and these I delivered to Monsieur P . . ., the former professor of mathematics at the Lycée Napoléon, who gave me the price agreed for them, I having reserved the right to dispose of the plate, in case the projected publication of notes and souvenirs of my voyage should yet be carried out" (Meryon in a letter to Léon Delaunay, May 29th, 1865, quoted in *Nouvelles archives de l'Art Français*, 1877). Banks' Land or Peninsula is situated near the centre of the east coast of the middle island of New Zealand.

Plate destroyed?

70. — GRENIERS INDIGÈNES ET HABITATIONS À AKAROA,
PRESQU'ÎLE DE BANKS, 1845

(NATIVE BARNs AND HUTS AT AKAROA, BANKS' PENINSULA, 1845)

Size of plate: 144 x 244 mm.; $5\frac{11}{16}$ x $9\frac{11}{16}$ inches
Size of engraved surface: $4\frac{3}{4}$ x $8\frac{1}{8}$ inches



(1865) 2nd State

Burty 63 (4 states described)
Wedmore 39 (2 states described)

1st State. (Hitherto undescribed.) The border-line along the top is not yet added. There are acid stains in the margin at left and right. Before some of the work on the slopes at the right above the 'dove-cote' (?) was removed. Collections: The Art Institute, Chicago, proof on Chinese paper from the MacGeorge and Heywood collections. Mr. MacGeorge had a proof on green paper, from the Mlle. Niel and Thibaudeau collections.

2nd — With these alterations but still before the border-line along the top. There is slight drypoint work in the sky, and a vice-mark at the centre of the top of the plate. (*Reproduced.*) Collections: British Museum.

3rd — The woods on the slopes at the right above the 'dove-cote' are reinserted. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge had a proof, from the Heywood collection.

4th — With the border line along the top and still with the chicken flapping its wings. The sky is cloudy. There is fresh work on the mountains. Collections: Bibliothèque Nationale, Paris.

5th — (The former 3rd state.) The chicken previously seen flapping its wings in its flight from the two pigs at the right is removed. Before the monogram at the upper right, and before all letters. Collections: British Museum (from the Burty collection).

6th — With the monogram and the lettering. Collections: British Museum; Victoria and Albert Museum. Mr. MacGeorge had a proof also.

AUCTION PRICES: J. Niel (1873) 1st state, 25 francs and 16 francs; P. Burty (1876) 1st state, 26 francs 50; Wasset (1880) 1st state, 27 francs; Herschel V. Jones (New York, 1921), 1st state, on greenish paper, from MacGeorge, Niel, and Thibaudeau collections, with pencil drawing for the etching dated 24 Oct. '60, \$410.

This etching was exhibited at the Salon of 1865, and was done in 1865 from a drawing which Mr. MacGeorge subsequently owned, and which came from the Niel and Heywood collections, and bore a dedication to Niel dated '24 Octobre 60.' Burty says the plate was etched in 1860 however.

Monsieur Hazard had an impression which had been printed from the plate after its cancellation.

Plate destroyed.

71. — ÉTAT DE LA PETITE COLONIE FRANÇAISE D'AKAROA, 1845
(THE LITTLE FRENCH COLONY AT AKAROA, 1845)

1st state: 140 x 152 mm.; 5½ x 6 inches
5th state: 109 x 152 mm.; 4¼ x 6 inches



NO. V. DEL. DELANLE Presqu'île de BANKS
État de la petite colonie Française
d'AKAROA
Vers 1845. Voyage d. RHIN

(1865) 5th State

Burty 68 (Trial proof and 2 states described)
Wedmore 43 (no states mentioned)

1st State. Pure etching. Before the sky and before certain other work. Collections: Mr. Macgeorge had a proof, dated '7 Août 65', from the Wasset and Thibaudeau collections, now in The Art Institute, Chicago.

2nd — Still before the sky, but the work is otherwise almost completed. A proof dated '11 août 65' appeared in the Wasset sale. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

3rd — With the sky but before the lettering.

4th — With the lettering and with two lines,—one in the upper margin and one in the lower—put in to indicate where the plate was to be cut. Monsieur Gerbeau had a proof.

5th — The two lines mentioned have disappeared, the plate having been reduced to 109 x 152 mm.; 4¼ x 6 inches. (*Reproduced.*) Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris; Mr. Macgeorge also had a proof from the Heywood collection. The Art Institute, Chicago (Howard Mansfield Collection).

AUCTION PRICES: A. Wasset (1880) 1st state, 85 francs; 2nd state, 61 francs.

This etching was exhibited at the Universal Exhibition of 1867. It was done in 1865 from a drawing which Meryon made about 1845 and Mr. Macgeorge subsequently acquired from the De Salicis collection, and which was exhibited at the Grolier Club's Meryon Exhibition, New York, 1898.

Plate destroyed?

72. — LA CHAUMIÈRE DU COLON VIEUX-SOLDAT À AKAROA, 1845

(THE OLD-SOLDIER SETTLER'S HUT AT AKAROA, 1845)

Size of plate: 79 x 76 mm.; $3\frac{1}{8}$ x 3 inches

Size of engraved surface: $2\frac{1}{2}$ x $2\frac{3}{8}$ inches



(1866) 3rd State

Burty 68 A (3 states described)
Wedmore 44 (2 states described)

1st State. With the three birds, but before the sky, before the border-line along the top, and before the lettering. The mountains are unshaded. Collections: British Museum (from the Burty collection, dated '7 ma 66'). Monsieur L. R. Garnier had the Seymour Haden proof.

2nd — Completed but still before all letters. The mountains are lightly shaded. Collections: British Museum (from the Burty collection); The Art Institute, Chicago (Howard Mansfield Collection).

3rd — With the lettering. (*Reproduced.*) Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris. Mr. Macgeorge had a proof from the Heywood collection.

AUCTION PRICES: A. Wasset (1880) 2nd state, 18 francs; 3rd state, 15 francs.

Done in 1866 from a sketch made on the spot in 1845.

*Plate exists, 1922.
It is in the possession of Monsieur Edmund Gosselin of Paris.*



(1856) 4th State

1st State. Before all letters, before the sky, and before certain additional work in various places.

2nd — Almost completed. One of the two medallions is removed.

3rd — Completed. The title 'SAN FRANCISCO' and the date are on the tablet in centre. The portrait-medallion which was removed is reinserted. Before the lettering. Collections: British Museum. Mr. MacGeorge had a proof from the Heywood collection with one of the medallion portraits partially *scratched out*.

4th — With the lettering. (*Reproduced.*) At the left—'C. M. del sculp. Paris, 1856.' At the right—'A. Delâtre imp. Rue F^{ne} Poissonnière 145.' On the tablet in centre 'SAN FRANCISCO' and the date. On a scroll at its left end are the initials 'J. B. B.' and on that to right 'A. P.' Collections: British Museum (two proofs, one of them on thin paper); Dresden; The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge also had a proof, from the Mlle. Niel collection.

AUCTION PRICES: J. Niel (1873) 1st state (?), 78 francs; 4th state, 31 francs; Anonymous (April, 1902) 4th state, 19 francs; H. Giacomelli (1905) 4th state, 11 francs; Anonymous (Count Mathéus, May, 1905) 32 francs; V. Bouvrain (1906) 4th state, 20 francs, Sotheby (London, 1918) 4th state, £7-10-0; *ibid.* (1921), £8-5 0.

Meryon kept Burty informed of the progress of his work on this unusually large plate. We transcribe some of the more interesting passages from the letters in question:

"As might be expected, considering their nature, these different views—[Meryon had received the loan of five daguerreotypes from which to work when making this etching]—coincided only very imperfectly owing to their overlapping and crooked edges. Moreover, the photographer in order to obtain as wide a field as possible had been obliged to tilt his camera so that there was a considerable resultant deviation of the main lines of the perspective, especially in the centre where it was absolutely necessary for me to rectify this principal defect. Another great defect of a daguerreotype is that the parts in shadow become more confused the further they are from the lens. Before making my drawing for the etching therefore, I had to correct all these details. . . .

"If one puts himself in my place it is easy to understand the extent of the difficulty. I had to force myself to complete this lengthy, arduous and thankless task. The most patient man in the world would have been repelled by it! The hardest part was the definition of all the various details, some of which were reproduced with amazing precision, whilst others were very indistinct and had become so transformed both in shape and tone, that it was almost impossible to guess their original form. For instance I was quite unable to pick out a sort of chapel near the foot of the plate to the right, except after at least about eight days' close examination of the daguerreotype in leisure moments. In the centre of the plate there was a regular chaos, a sort of quagmire, owing to the great deviation in the lines, enough to make one dizzy!

FRANCISCO

9¼ x 39¼ inches



Burty 22 (3 states described)
Wedmore 80 (no states mentioned)

"What emotions did I not experience the day I poured the 'traitorous liquor' (the nitric acid or mordant) over my protected plate! It was for me almost a question of life or death! Finally, thanks, it must be confessed, to an extraordinarily propitious destiny, the result surpassed all my expectations. . . . For one moment, however, I was on tenterhooks. Rust had clogged the lines and I could not gauge the effect of the acid. A man in the trade whom I consulted gave me a rough remedy for this which happily I managed to apply successfully, and thus saved the plate. . . .

"During most of the time the plate was biting, I was operating as it were in the dark and as I could not tell how the mordant was working I kept increasing the strength of it by progressive doses of nitric acid until it had reached a considerable strength. When I at length removed the ground from the plate I found the biting was successfully graduated. . . .

"I then took my first proof. It was hard, but as satisfactory as I could have expected. . . .

"In the first state, which I had to destroy, there were certain peculiarities, but I will not go into them here. To complete the work I strengthened such parts as seemed to need it either by re-biting them or by adding drypoint work to them, and I also added the sky. Last of all I added the two portraits which are to be seen below the arched top of the tablet."

This view of San Francisco was commissioned by two bankers, Messieurs J. B. Bayerque and A. Pioche, and it is their portraits and initials which appear on the tablet. They paid him 1200 francs for it, Burty says.

"When I was making this etching I originally intended to avoid the difficulty of attempting to depict the buildings in the foreground at the centre of the plate by introducing there a column of flames and smoke rising to the sky and with birds circling around the top of it. But pressed for time as I was, I found myself unable to carry out this idea" (Meryon, *My observations*).

"Meryon would not give me any information regarding the various states of this plate. It was purchased from Monsieur Niel by Cadart, shortly before his death. Cadart unsuccessfully offered it, with twenty-five proofs from it, to the Chalcographical Society of the Louvre for 1200 francs" (Burty's *Unpublished notes*).

Mr. Macgeorge had four drawings of details of this subject, evidently studies for this etching.

The five daguerreotypes and the drawings Meryon made from them were exhibited at the Grolier Club's Meryon Exhibition, New York, 1898.

Etched on a steel plate which is now in the possession of Messrs. F. Keppel & Co., New York.

74. — PRO-VOLANT DES ILES MULGRAVE; Océanie

(SWIFT-SAILING PROA, MULGRAVE ARCHIPELAGO, OCEANIA)

Size of plate: 145 x 80 mm.; $5\frac{11}{16} \times 3\frac{3}{8}$ inches
Size of engraved surface: $3\frac{7}{16} \times 2\frac{1}{16}$ inches



(1866) 6th State Burty 69 (4 states described)
Wedmore 45 (no states mentioned)

- 1st State. Before the sky and before all lettering. Collections: The Art Institute, Chicago (Howard Mansfield Collection). A proof of this state exhibited at the Grolier Club's Meryon Exhibition, New York, 1898, was dated 'Lundi, 30 Jll (juillet) 66'.
- 2nd — With the sky but before any lettering. Collections: Dr. Hutchinson, London (from the De Salicis collection). Monsieur L. R. Garnier had a proof with dedication to Mlle. Niel, dated '25 Août 66.' Mr. H. S. Theobald had a proof dated '31 juillet 1866.' Monsieur Gerbeau had a proof with dedication to Baron Pichon, dated 'C. M. Paris 13 août 1866.' Mr. Macgeorge had a proof from the Burty collection, now in The Art Institute, Chicago.
- 3rd — With more work in sky, and monograms printed in black, near right upper corner. Collections: The Art Institute, Chicago (Howard Mansfield Collection). The Art Institute, Chicago, also has a proof with monogram in red.
- 4th — With the lettering. At the top is 'LA HARPE OASIIENNE.' 20 proofs thus. Collections: New York Public Library.
- 5th — The words 'LA HARPE OASIIENNE' at the top are removed. In the lower margin the only lettering is the word 'REBUS' and some way below it 'Paris, Août 1866—C. M. Imp. r. Duperré 20.' Collections: British Museum (from the Burty collection, with the monogram in red, and with dedication to Monsieur Texier, '25 A^o 1866'). Dr. Hutchinson (from the De Salicis collection, with an interesting inscription by Meryon).* Mr. Macgeorge also had an impression from the Wasset and Thibaudau collections, with the title written in the lower margin by Meryon.
- 6th — The word 'REBUS' in the lower margin and a letter 'r' previously seen on a wave at the left are removed. With the words 'PRO-VOLANT,' etc., in the lower margin, and above them the words 'LA HARPE OASIIENNE.' Collections: Dr. Hutchinson (from the De Salicis collection). Mr. Macgeorge had a proof, from the Burty and Heywood collections, with a manuscript note upon it by Meryon, 'état tout particulier tiré seulement à une vingtaine d'épreuves' (special state, about 20 proofs).
- 7th — The words 'LA HARPE OASIIENNE' are removed. (*Reproduced.*) Collections: British Museum (2 proofs, one of which has the monogram and some of the lettering printed in red); Dr. Hutchinson. Mr. Macgeorge also had a proof.

AUCTION PRICES: A. Wasset (1880) 4th state, 30 francs.

A note seen on one proof of this plate stated that there are 150 proofs of it in all.

The drawing for this etching was exhibited at the Grolier Club's Meryon Exhibition, New York, 1898.

Plate destroyed.

* This little etching, according to Monsieur Félix Bracquemond and Monsieur Agaüs Bouvenne (vide his 'Notes et Souvenirs sur Charles Meryon') was often given by Meryon as an I. O. U. for the frugal meals he received at the Café Laroche-foucauld. Dr. Hutchinson's proof of the 4th state mentioned above actually bears an inscription in pen and ink in Meryon's handwriting — 'Dû à la Blg^e Garde, Pain d^e 15, 20 A^o 66 'C. M. (20)'. (Due to the Garde Bakery; 15 centimes—three-halfpence—for bread supplied, August 20th, 1866).

SECTION IV

PORTRAITS

74A. — MERYON ASSIS DEVANT SON CHEVALET

(PORTRAIT OF MERYON, THREE-QUARTER LENGTH, SEATED BEFORE AN EASEL)

Burty 85
Undescribed by Wedmore

"No proofs of this plate were preserved by Meryon," says Burty. "It was he who informed me of its original existence. It was one of his first attempts at *engraving* and was originally oval in form." (Burty and Huish's *Meryon*, London, 1879, p. 95.)

A printseller had bought from another dealer, Fabré, about 1880, along with a number of Meryon etchings, a small etching which he took to be a self-portrait by Meryon. It subsequently passed to A. W. Thibaudau. We have now traced it and find that it was exhibited at the Grolier Club's Meryon Exhibition in New York, 1898, as a portrait—*presumed* only—of Meryon. It is now in the New York Public Library, and is neither Meryon's work nor a portrait of him. It is the portrait of Edm. Saint-Marcel, among whose work it has now been placed by the Keeper of the Prints in the New York Public Library, Mr. Frank Weitenkampf. We reproduce it in the section relating to plates erroneously attributed to Meryon, in order to avoid any further confusion.

Plate destroyed.

75. — EUGÈNE BLÉRY, d'après E. BUTTURA

(PORTRAIT OF EUGÈNE BLÉRY, AFTER E. BUTTURA)



Burty 87
Undescribed by Wedmore

"We are unable to give any particulars of this portrait, having never seen a copy, and only being cognisant that it exists" (Burty and Huish's *Meryon*, London, 1879, p. 96).

"Of the first (the portrait of Bléry) there exists probably but the one proof which I sent to Bléry. This little etching, one of the first I made at Bléry's, is sufficiently well finished and is a fair likeness, although the features are not quite so filled out as in the original and the execution is a little unequal and lacking in suppleness." (Meryon, *My observations*.)

The presumed unique proof mentioned above was given, as stated, to Bléry, but that artist's wife tore it up, finding the likeness displeasing (since it gave Bléry, as she thought, a ferocious appearance). We are indebted for this definite information to the artist's adopted daughter, the widow Madame Frattesi-Bléry.

The original drawing by Eugène Buttura from which Meryon made his etching is reproduced above, in case it may be of assistance in tracing the one or two proofs which may possibly, though very improbably, exist.

For information re Bléry see footnote to Nos. 88 to 89.

Plate destroyed.

76. — EDMOND DE COURTIVES

50 x 46 mm.; 2 x 1 $\frac{7}{8}$ inches ?



Unsigned (1849?)

Burty 86
Undescribed by Wedmore

Extremely rare. Mr. Macgeorge had what appears to be the only proof now in The Art Institute, Chicago (Howard Mansfield Collection).

"This is one of Meryon's earliest etchings, and was done when he was under the spell of Rembrandt. It is a portrait of his friend Monsieur De Courtives, who was a student of medicine and has since died of a chest complaint. We have seen a cut proof of this etching. It represents a young man, thin-faced and with thick hair brushed back over the head. The expression is that of a deep questioner." (Ph. Burty, article on "Meryon's Works" in the *Gazette des Beaux-Arts*, 1863.)

"Edmond De Courtives, student of medicine, author of an interesting and original treatise on 'Haschisch.' This plate, one of the first I etched, is not very good. . . . The personage represented was from St. Florentin where he had just set up when I finished this little plate which was intended merely as a gift from friend to friend. I sent him one or two proofs, one of which showed him half-length, with a violin beside him (he played very well) and with a few chemical utensils, as in my original drawing. In this proof particularly, one may see the inferiority and clumsiness of the work, and therefore, after having corrected, as well as I could, the modeling of the features, I masked out all the work when printing, except just a small circle enclosing the head and the work immediately around it." (Meryon, *My observations*. . . .)

"In his small studio at No. 20, Rue Duperré. . . . On the walls, nothing; a portrait of his friend De Courtives enclosed in a frame of cork which he had himself carved with a knife. . . ." (Burty, in *La Nouvelle Revue*, January 1st, 1880.)

Plate destroyed.

77. — CASIMIR LE CONTE

(AFTER GUSTAVE BOULANGER)

Size of plate: 341 x 263 mm.; $13\frac{7}{16}$ x $10\frac{1}{16}$ inches
Size of engraved surface: $11\frac{1}{2}$ x $9\frac{3}{8}$ inches



(1856) 2nd State

Burty 88 (2 states described)
Wedmore 86 (no states mentioned)

1st State. Before the inscription at lower right. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

2nd — With 'C. Meryon. del aqua-forte 1856 d'après G. B'. (*Reproduced.*) Collections: British Museum (a proof on vellum, and a counterproof); Bibliothèque Nationale, Paris, 2 proofs (one on vellum); Dresden; The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge also had a proof from the Burty and Heywood collections marked "Bon à tirer Casimir Leconte."

AUCTION PRICES: A. Wasset (1880) 2nd state (?), 90 francs; A. Lebrun (1899) 2nd state, 36 francs; Anonymous (April 7th, 1906) 24 francs.

"M. Casimir-le-Conte, not 'Lecomte.' I have kept as closely as possible to the original drawing, which was very beautiful, but I had to overcome considerable difficulties as the style of the drawing was quite unlike my own usual style." (Meryon, *My observations*. . .)

Done from a drawing by Gustave Boulanger.

Plate exists (in the possession of Monsieur Aug. Delâtre).

78. — EVARISTE BOULAY-PATY; A POET

(FROM A BRONZE BY DAVID D'ANGERS)

Size of plate: 108 x 105 mm.; 4¼ x 4½ inches
Size of engraved surface: 3⅞ x 2⅞ inches



(1861) 3rd State

Burty 89 (3 states described)
Wedmore 87 (no states mentioned)

1st State. Before all letters. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

2nd — With the lettering except 'C. M. sc. 1861.' Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof from the Niel and Thibaudeau collections.

3rd — With 'C. M. sc. 1861' at the foot of the plate. (*Reproduced.*) Collections: British Museum, Mr. Macgeorge had a proof from the Burty and Heywood collections; Bibliothèque Nationale, Paris; Dresden (from the P. D. collection). The late Dr. D. J. Macaulay also had a proof.

AUCTION PRICES: J. Niel (1873) 2nd state, 27 francs; Ph. Burty (London, 1876) 3rd state, 6 shillings.

"This portrait was intended to be placed at the head of a collection of poems by Monsieur Boulay-Paty. It reproduces faithfully the tone, appearance and quality of the bronze medallion by David d'Angers from which it was copied by Meryon. But granted the quality of the work and the splendid knowledge of physiognomy which it reveals, is it not to be regretted that an artist whose own work shows so much strength and originality should abandon it to make reproductions even of the work of masters?" (Ph. Burty, *Meryon's Works*, in *La Gazette des Beaux-Arts*.)

"Whilst not simply saying so for the purpose of mere contradiction, I should like to express the opinion that in spite of the author's assertion to the contrary, somewhat too flattering to me, it is not a loss of time nor an uninteresting task for me to interpret the work of a master, for I have learned thereby to appreciate its quality" (Meryon, *My observations*. . .).

79. — FRANCOIS VIÈTE (after Rabel)

208 x 140 mm.; $8\frac{1}{4}$ x $5\frac{1}{2}$ inches



(1861) 9th State Burty 90 (Trial proof and 3 states described)
Wedmore 88 (no states mentioned)

- 1st State. Before the twin-arched border at the top. The border-line at each side ends level with the man's shoulders. Before the long perpendicular shading down the right edge of the robe beside the buttons. Collections: Bibliothèque Nationale (slightly retouched with pencil).
- 2nd — With the twin-arched border-line at the top and with the perpendicular shading mentioned above. Collections: Bibliothèque Nationale.
- 3rd — The whole of the robe from the hand to the feet (except the portion on the extreme left where the buttons are) has been removed. The lower fingers of the hand above the sash are consequently incomplete. Just above the ball on the ground at the lower left is a horizontal line to mark where the floor and the background wall meet. Collections: Bibliothèque Nationale (signed in pencil 'C. M. 1861' and with a pencil note in lower margin 'M^r F.').
- 4th — The robe has been partly replaced, but the right edge with the buttons is not yet put in, and the sash is incomplete, although the bow of the sash and its pendant ends are complete. The dark portion of the robe shaded horizontally all the way down to the right of the sash is not yet re-inserted. Collections: British Museum (from the Burty collection)
- 5th — The robe has been completed and is slightly different in appearance from its original form. From the top of the bow of the sash to the bottom of its ends is 18 mm. Horizontal shading has been added all the way down the robe from a point just to right of the sash. The buttons at the bottom of the right edge of the robe now protrude over the edge and stand out clearly. The lowest portion of this edge with the buttons stands away from the robe itself. The fingers of the hand above the sash are still incomplete, and there are as yet no circles in the lower left and right corners of the border at the foot of the work (which is in fact not yet completed). Collections: Bibliothèque Nationale (with pencil inscription in margin 'M^r N' (Niel); The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof from the Niel and Heywood collections.

6th — The fingers of the hand are completed. Before the background was cleared of burnisher-marks. With the circles in the lower left and right corners of the border at the foot of the plate, but before the introduction of the squares of a chess-board and the two chessmen in this border. Before the horizontal shading on the floor a little below the ball at lower left. Before the monogram within the ring formed by a serpent at the foot of the plate, and before the letters 'A + B + C' on the scroll held by the man. Collections: British Museum (from the Burty collection); Bibliothèque Nationale. Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

7th — The background cleared of burnisher-marks. The monogram, and the letters 'A + B + C' are added, but there is no other lettering. The two chessmen and the squares of the chess-board are now seen in the lower border and the horizontal shading appears a little below the ball at the left. The border-line at the top is still twin-arched. Collections: Bibliothèque Nationale (signed in pencil 'C. M. 1861'). Mr. Macgeorge had a proof from the Heywood collection.

8th — With the lettering in the lower margin: 'François Viète' and 'A. Beiller Imp.' Collections: British Museum (from the Burty collection). Monsieur Hazard had a proof.

9th — With the words 'd'après Rabel 1861' at the lower left below the border line. The border-line at the top is now flat. (*Reproduced.*) Collections: British Museum (from the Burty collection). Mr. Macgeorge also had a proof from the Burty collection.

AUCTION PRICES: J. Niel (1873) 26 francs; Ph. Burty (1876) 2nd state, 25 francs.

"The full-length portrait from which I copied this etching, forms part of the frontispiece to a mathematical work by Viète which is in the Imperial Library. I have considerably enlarged it and, in so doing, had perforce to depart from the original a little. . . . As to the author's general observations on my methods of working, and the qualities of my work which have been occasioned by the appearance of this portrait, I must hasten to qualify them somewhat. I use the burin much more frequently than formerly, but still with considerable hesitation as it is a very difficult tool to work with, and one needs much practice, if one is to become skilful with it, and I cannot say that I have had much. I took it up rather late and never had the advantage of that almost indispensable instruction in the use of it which is best undertaken when one is young and should be sought from a master of the art" (*Meryon, My observations.* . .).

"It gave Meryon a great amount of trouble. He was at the time very ill" (*Burty's Meryon's Works*).

Mr. Macgeorge had a drawing for this etching (from the Burty collection).

Published in Volume II of *Poitou et Vendée, études historiques et artistiques*, by B. Fillon and O. de Rochebrune, Paris.

Note:—A fresh study of the series of proofs of this plate in the Bibliothèque Nationale and the British Museum has necessitated the entire re-arrangement of the sequence of the states. I am indebted to Monsieur Courboin of the Bibliothèque Nationale, Paris, for drawing my attention to the complete inversion of these states which occurred in the 1907 edition of this catalogue. (Translator.)

Plate destroyed.

80. — RENÉ DE LAUDONNIÈRE SABLais (DE BURDIGALE)

(FROM AN ENGRAVING BY CRISPIN DE PAS)

Size of plate: 154 x 108 mm.; 6 x 4¼ inches

Size of engraved surface; 5¼ x 3⅞ inches



(1861) 1st State



5th state

Burty 94 (3 states described)
Wedmore 92 (no states mentioned)

- 1st State. Pure etching. Before the work on the collar to show the pattern of the lace, and before the tablet at foot of plate to enclose the date. Collections: British Museum (from the Burty collection, dated '25 Jni'). (*Reproduced.*)
- 2nd — Further advanced. With the tablet, and with the work on the collar. Before the edges of the plate were cleaned. Collections: Mr. MacGeorge had a proof, dated '30 Juillet,' from the Niel and Heywood collections.
- 3rd — Almost completed, but before the lettering. The edges of the plate are cleaned. The oval border has received the ornament of the chain of tiny ovals. Collections: Bibliothèque Nationale, Paris. Mr. MacGeorge had a proof, from the Mlle. Niel and Thibaudeau collections.
- 4th — With the lettering. Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 5th — With \ \ \ shading on the doublet immediately above the word 'Dieu.' (*Reproduced.*) Collections: British Museum, from the Burty collection; Dresden (from P. D. Collection). Mr. MacGeorge had a proof, from the Mlle. Niel and Thibaudeau collections, now in The Art Institute, Chicago.

AUCTION PRICES: J. Niel (1873) 3rd state, 22 francs; Ph. Burty (1876) 1st state, £1. 5. 0.

"Although the original engraving by Crispin de Pas is so good and so fine technically, I thought best to introduce one or two slight modifications. For instance, I have omitted the dark background which seemed too overwhelming, and I have corrected the drawing of one of the shoulders. I have also ventured to introduce certain new emblems." (Meryon, *My observations*. . .)

Burty is in error in stating that there is a 2nd state before the monogram. The latter is seen in all the states.

Published in *Poitou et Vendée, études historiques et artistiques*, by Benjamin Fillon and O. de Rochebrune.

"You are really having regard to my weakness for indulgence and goodwill when you say you are satisfied in every way with the portrait of Laudonnière; for I can see very well that it leaves something to be desired in more than one respect. It is true that the conditions under which I have to work when making these etchings should be remembered. For one thing they are not in my usual line, and I have no time to prepare or to carry out the actual work; also, I have had to use a tool (the burin) which one cannot use successfully except after long practice, if one hasn't to give it up altogether." (Letter from Meryon to Benjamin Fillon, September 7th, 1861, quoted in *Nouvelles Archives de l'Art français*, 1872.)

René de Laudonnière, a famous French colonist of the 16th Century; sent out by Coligny to Florida, to look after the interests of the Protestant refugees there; published a History of Florida, Paris, 1586; was a native of Bordeaux, hence is sometimes referred to as René de Burdigale.

Plate destroyed

81. — PIERRE NIVELLE, Bishop of Luçon

(FROM THE ENGRAVING BY MICHEL LASNE)

Size of plate: 160 x 110 mm.; $6\frac{3}{8} \times 4\frac{3}{4}$ inches
Size of engraved surface: $5\frac{9}{16} \times 3\frac{3}{4}$ inches



(1861) 2nd State



7th state Burty 91 (Trial proof and 1 state described)
Wedmore 89 (no states mentioned)

- 1st State. Before all letters and before the framework. It is merely enclosed within a double oval. Collections: Bibliothèque Nationale (dated '7 août 1961').
- 2nd — Slight shading added, giving a better effect. (*Reproduced.*) Collections: British Museum (dated '22 at 61').
- 3rd — See below*. Formerly in the Macgeorge collection, dated '22 A' 61, from the Burty and Heywood collections.
- 4th — With the framework surrounding the oval, but before the horizontal shading in the background at the top to right and left of the oval. Certain marks in the background are not yet removed. One proof of this state bears the date '3 Sbre.'
- 5th Completed, but before the lettering. Collections: The Art Institute, Chicago (Howard Mansfield Collection).
- 6th — With the lettering and the words 'D'après M.L.' below the border at the left. Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris. Mr. Macgeorge also had a proof, from the Niel and Heywood collections, dated '26 Sbre N. O'bre'
- 7th — The word 'D'après M. L.' are removed. (*Reproduced.*)

AUCTION PRICES: J. Niel (1873) 5th or 6th state, 27 francs; Ph. Burty (1876) 1st or 2nd state, £1. 12. 0; Anonymous (November, 1906) 3rd state, 51 francs.

Pierre Nivelles, Bishop of Luçon. Born at Troyes 1584, died at Luçon, February 10th, 1660.

"After the splendid engraving by Michel Lasne. I had to reproduce the original as faithfully as possible whilst reducing it to the present dimensions. The surrounding framework has been composed with the aid of various data furnished by Monsieur Benjamin Fillon, and also from my own conjectures of the personage. (Meryon, *My observations*. . . .)

Mr. Macgeorge possessed the drawing Meryon made in preparation for this etching. It came from the Burty collection.

Published in *Poitou et Vendée, études historiques et artistiques*, by Benjamin Fillon and O. de Rochebrune.

*Etched on tin.
Plate destroyed?*

* I regret to say I have failed to find my note of the differences between this state and the previous one (Translator).

82. — JEAN BESLY (after Jaspar Isaac)

Size of plate: 147 x 120 mm.; $5\frac{3}{4} \times 4\frac{3}{4}$ inches

Size of engraved surface: $4\frac{1}{8} \times 3\frac{1}{2}$ inches



JEAN BESLY

(1861) 4th State Burty 93 (3 states described)
Wedmore 91 (no states mentioned)

1st State. Before the border-line was completed at the upper sides and along the top; before all letters, and before the coat of arms. Collections: British Museum (from the Burty collection).

2nd — The border-line is completed and the coat of arms is added. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

3rd — With the lettering in the lower margin, but before the monogram. Collections: British Museum (from the Burty collection).

4th — With the monogram in the upper left corner. (*Reproduced.*) Collections: British Museum (from the Burty collection, with title printed in red); Bibliothèque Nationale, Paris. Mr. Macgeorge also had a proof, from the Heywood collection.

AUCTION PRICES: J. Niel (1873) state not mentioned, 30 francs; Burty (1876) 1st and 3rd states, £1. 7. 0.

Jean Besly, aged 70, 1642. One of the historians of the Province of Poitou. This etching of him was published in *Poitou et Vendée, études historiques et artistiques*, by Benjamin Fillon and O. de Rochebrune.

Plate destroyed ?

83. — L. J. MARIE BIZEUL, a Breton Archaeologist

(FROM A PHOTOGRAPH)

Size of plate: 168 x 118 mm.; $6\frac{3}{4}$ x $4\frac{3}{4}$ inches
Size of engraved surface: $4\frac{3}{4}$ x $4\frac{1}{8}$ inches



(1861) Burty 96 (*Trial proof and 4 states described*)
Wedmore 93 (*no states mentioned*)

- 1st State. Before the border-line was completed at the upper sides and top. Pure etching. Collections: Bibliothèque Nationale.
- 2nd — The coat is darkened with burin lines. Long // shading on coat collar around the button hole. The border-line not yet completed. Collections: Bibliothèque Nationale.
- 3rd — "The border-line at the sides and bottom completed. Some of the burin lines traverse the border-line still." (Described thus by Burty and Huish.) Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof, dated '25 Nov,' from the Burty and Thibaudeau collections.
- 4th — Background almost cleared of burnisher marks. The burin lines outside the border-line are removed. Before all letters. Collections: British Museum, from the Burty collection; Bibliothèque Nationale (2 proofs); Mr. Macgeorge had a proof, from the Mlle. Niel and Thibaudeau collections.
- 5th — With the lettering. At the top just below the border-line is '75^e ANNÉE DE SON AGE.' In the lower margin is: 'C. M. Sculpt 1861-Imp. Beillet, Paris.—BIZEUL (LOUIS JACQUES MARIE) 1860.' Collections: British Museum. Mr. Macgeorge also had a proof.

AUCTION PRICES: Anonymous (March 12th, 1874) 4th state ?, with the date written on it '27 nov,' 47 francs; Ph. Burty (1876) 3rd state, £1. 10. 0; Anonymous (April 10th, 1900) 5th state, 12 francs.

"Sunday, 27 Octo. 61, Monsieur, I have received your letter of the 23rd inst. giving me the lettering which I am to put on the portrait I am at present etching for you, and telling me to keep the form of the etching a square. This latter instruction will be easy to carry out as the square shape is more suitable than that which I had adopted, thinking merely to make the two plates alike." (Meryon, in a letter to Monsieur Benjamin Fillon.)

"I sent the plate of the portrait of Bizeul to Monsieur Beillet on Wednesday last, and in accordance with your wish have corrected the drawing of the right shoulder by raising it slightly and bringing it closer to the body . . ." (Meryon, in a letter to Monsieur Benjamin Fillon, February 9th, 1863).

Published in *Poitou et Vendée, études historiques et artistiques*, by Benjamin Fillon and O. de Rochebrune.

Plate destroyed ?

84. — TH. AGRIPPA D'AUBIGNÉ
(AFTER A LITHOGRAPH BY JULES HÉBERT)

1st and 2nd states: 159 x 142 mm.; 6¼ x 5½ inches
3rd and 4th states: 123 x 103 mm.; 4¾ x 4 inches



(1862) 1st State

Burty 92 (3 states described)
Wedmore 90 (no states mentioned)

1st State. Before the plate was reduced and before all letters. (*Reproduced.*) Collections: British Museum (from the Burty collection); Bibliothèque Nationale. Monsieur L. R. Garnier had a proof. Mr. Macgeorge had one also, from the Heywood collection, on chine collée, now in The Art Institute, Chicago.

2nd — With the lettering. At the foot of the plate within the tablet is 'T. AGRIPPA D'AUBIGNÉ.' Below the tablet at the left is 'C. M. d'après H^e' and at the right 'Imp. A. Beillet Q de la Tournelle 35 Paris.' Collections: British Museum.

3rd — Retouched and reduced to 123 x 103 mm.; 4¾ x 4 inches. No lettering. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection).

4th — With a new lettering. In the lower margin is 'C. M. d'après H^e—Imp. A. Beillet q. de la Tournelle 35. T. AGRIPPA D'AUBIGNÉ. Paris, 1862.' Collections: British Museum (from the Burty collection, with lettering in red).

AUCTION PRICES: J. Niel (1873) 1st state, 16 francs; Ph. Burty (1876) 1st and 2nd state, £1. 12. 0.

This etching is freely copied from a lithograph by Jules Hébert, which reproduces a picture preserved by the Council at Geneva, D'Aubigné having been a celebrated leader of the Calvinists.

Published in *Poitou et Vendée, études historiques et artistiques*, by Benjamin Filon, and O. de Rochebrune (Volume II).

"There are two quite different states. In the second, especially, one observes a fairly great divergence from the original lithograph, as the expression on the face did not seem to me to suit the character of the personage, and also as the adjoining details were wretchedly drawn. I deemed it better to reproduce only the essential lines" (Meryon, *My observations*).

Etched on tin. Plate destroyed?

85. — BENJAMIN FILLON, HOMME DE LETTRES

(BENJAMIN FILLON, A LITERARY MAN)

125 x 109 mm.; 4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ inches



(1862) 5th State Burty 97 (trial proof and 2 states described,
Wedmore 94 (no states mentioned,

1st State. Pure etching. Before the border-line was completed at the upper sides and top. Collections: Bibliothèque Nationale (with pencil note by Meryon, 'épreuve naturelle C. M').

2nd — With some additional work in drypoint on the coat, notably \ \ \ shading 20 to 24 mm. from right and 20 mm. up from bottom of plate. Still before the completion of the border-line. Collections: Bibliothèque Nationale.

3rd — The border-line is completed. The title is not yet added, but running up alongside the border-line at the left are the words 'C. MERYON sc. s. Pho. LXII.Ps' Collections: British Museum (with lettering in red); Bibliothèque Nationale (ditto); The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof dated '15 Mai 62,' from the Burty collection.

4th — The wording alongside the border at the left is removed and replaced by 'C. M sc. d'après une photographie. 62.' Mr. Macgeorge had a proof from the Heywood collection.

5th — With the title, etc., in lower margin. (Reproduced.)

6th — The lettering in the lower margin removed.

AUCTION PRICES: Anonymous (March 12th, 1874) 3rd state, 46 francs; Vignères (1887) proof before letters, 5 francs; V. Bouvrain (1906) 3rd state, 5 francs.

"... I have therefore myself printed, as promised, a certain number of proofs of your portrait, which is now finished except for the little inscription. There are 25 proofs on vergé paper or thin China paper, in two states, of which the latter is sensibly the better. Over and above these I have about 20 other proofs printed during the progress of the plate and showing its states on successive days, and of these I will send you such as I think will be of interest to you. . . ." (from a letter written by Meryon to Monsieur B. Fillon, May 18th, 1862.)

"This portrait is technically the best of the series. I etched it from a very good photograph, and my etching gives a faithful reproduction of it, except in one or two details where I have accentuated the effect, thinking thereby to give the portrait more interest from the physiognomical point of view. . . . With this plate, Burty's catalogue stops. It has been compiled with great care, even with minuteness, and I feel very indebted to the author for it" (Meryon. *My observations*. . .).

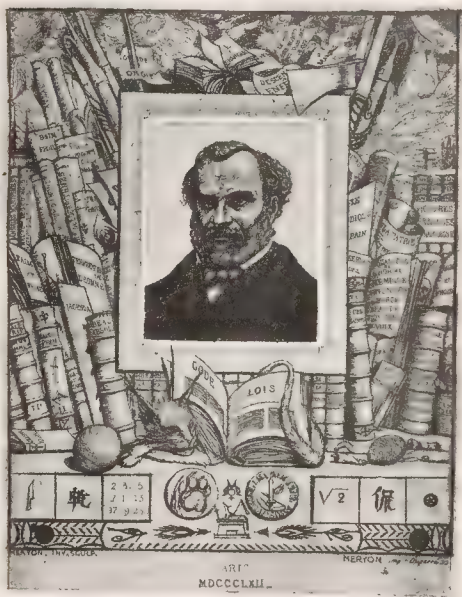
"This portrait exaggerates — nay, almost caricatures — the energetic, but never ferocious countenance of M. Benjamin Fillon." (Burty, "Meryon's Works," in the *Gazette des Beaux-Arts*.)

Plate destroyed?

86. — ARMAND GUÉRAUD; IMPRIMEUR ET LITTÉRATEUR,
DE NANTES

(ARMAND GUÉRAUD OF NANTES, PRINTER AND MAN OF LETTERS)

54 x 48 mm.; 2 $\frac{1}{16}$ x 1 $\frac{7}{8}$ inches



(1862) 1st State

Burty 95 (no states mentioned)
Wedmore 95 (no states mentioned)

1st State. Before the initials 'C. M.' (*Reproduced.*) There were only a few proofs of this state printed, mostly without the surrounding frame. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge had a proof (of the portrait only).

2nd — Still before the initials "C. M." but with horizontal lines across the tie. Collections: British Museum (the portrait only).

3rd — With the initials 'C. M.' above the shoulder at the left. Collections: Bibliothèque Nationale, with the frame. Mr. MacGeorge had two proofs, both with different states of the frame, and both from the Heywood and Burty collections.

AUCTION PRICES: Burty (1876) 1st state, 11 shillings; Vignères (1887) 1st state, 20 francs.

"This plate, etched on tin, was destroyed by an accident, before even being sent to the printer. I had already etched, on a separate plate,* the frame-work for this portrait. The only existing proofs are the successive trial proofs and a few proofs with the frame-work, which are rather heavy, the plate having already worn." (Meryon, *My observations.*)

On a proof of the 1st state, exhibited at the Grolier Club's Meryon Exhibition, New York, 1898, Meryon had written in French, "State showing traces of completely empty portions of the plate owing to the fusion of the metal."

"At the present moment I am at work upon the portrait of Monsieur Guéraud. It is fairly advanced, but, as I anticipated, I am experiencing more difficulties than usual. Not only is the plate very much smaller than the preceding one, but I did not get the results I expected when I submitted it to the first biting. The ground, being somewhat caked, let in spots of acid, and I have had eventually to cover some of the original design with new lines, in which work I have had to proceed very timidly. However, I hope to get it finished eventually. I will send you a specimen proof before the end of the month. I am also thinking out the design for the frame." (From a letter from Meryon to Monsieur B. Fillon, December 19th, 1861.) The plate was commissioned by Monsieur Fillon who himself hailed from Vendée.

*Etched on tin.
Plate destroyed by accident.*

* See No. 95.

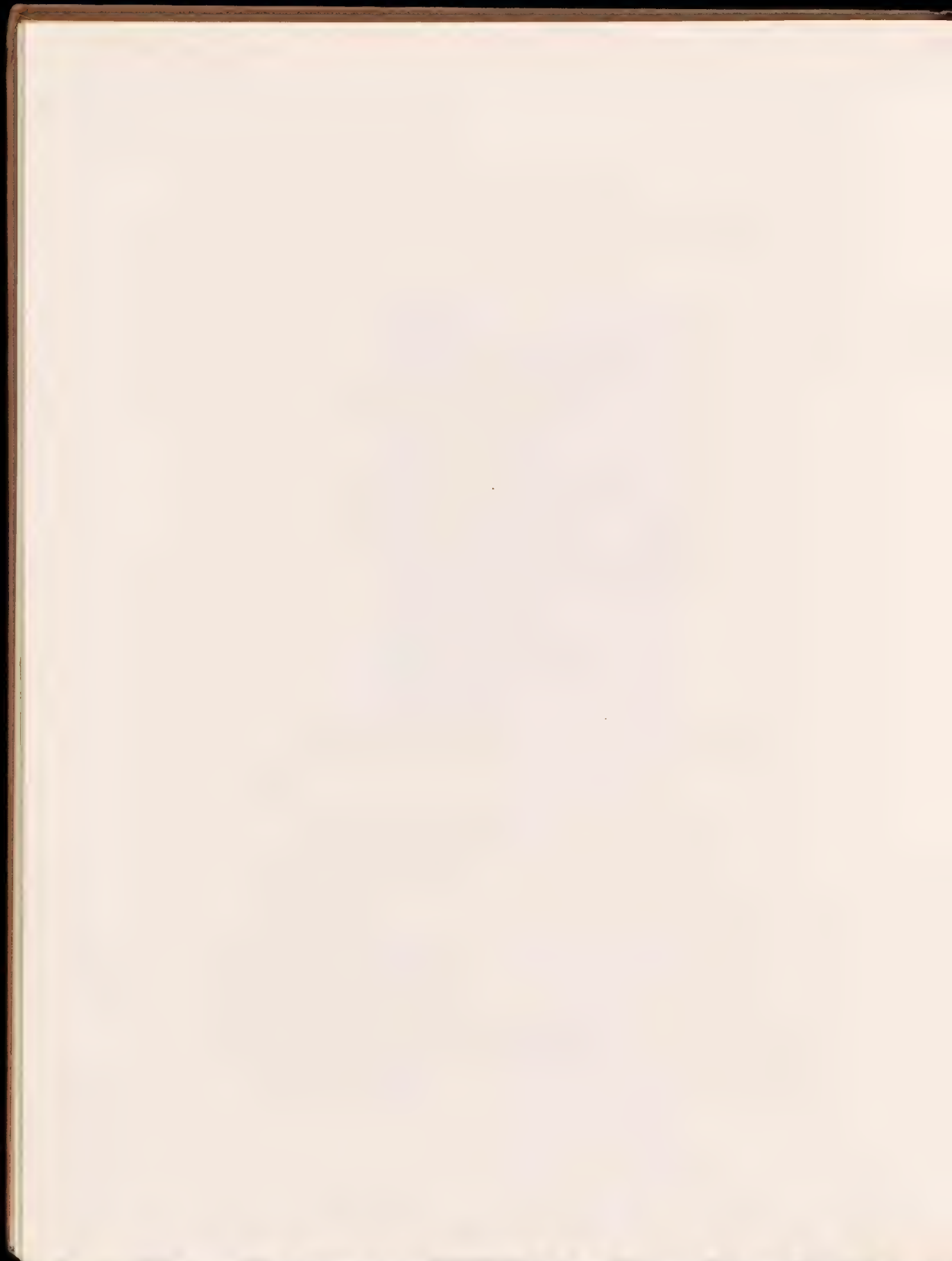
SECTION V

FRONTISPIECES

ADDRESSES

REBUSES

VARIOUS SUBJECTS



87. — ADRESSE DE ROCHOUX, Marchand d'estampes

(THE ADDRESS-CARD OF ROCHOUX, A PRINTSELLER)

Size of plate: $4\frac{3}{4} \times 5\frac{1}{2}$ inches
Size of engraved surface: 92 x 119 mm.; $3\frac{1}{8} \times 4\frac{1}{8}$ inches



(1856 ?) 2nd State

Burty 54 (2 trial proofs and 2 states described)
Wedmore 47 (2 states described)

1st State. Pure etching. The lamp at the foot of the work is quite isolated. The corners of the plate are sharp. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof from the Dowdeswell collection.

2nd — The lamp is now surrounded by the shadow of the arch of the bridge under which it is placed. The corners of the plate are rounded. (*Reproduced*). British Museum, from the Burty collection. Monsieur H. Gallice had a proof.

3rd — The lamp is removed and replaced by the galley from the Arms of Paris. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

4th There are now knots in the ropes forming the framework at lower left and right corners. Before the name and address of Delâtre and before the initials "C. M." Collections: British Museum, from the Niel sale, May 1873 (the lettering is uninked but shows); Mr. H. Wright, from the Seymour Haden collection.

5th With the initials "C.M." one letter at either end of the white scroll below the lowest line of the inscription. With Delâtre's address also. Collections: Victoria and Albert Museum; Bibliothèque Nationale. Mr. Macgeorge had a proof, from the Mlle. Niel and Thibaudeau collections.

AUCTION PRICES: J. Niel (1873) no state mentioned, but probably the above 4th state, 11 francs; Burty (1876) 2nd state, 50 francs; Gardien (1899) 14 francs; V. Bouvrain (1906) 2nd state, 60 francs.

"I designed this address-card for Monsieur Rochoux, a printseller. It is etched on two plates so that it may be printed partly in red, and partly in black. It is my wish again, that after a convenient edition has been printed, and perhaps after I have made a slight alteration to one of the hands of the figure representing the River, the plates may be destroyed" (Meryon, *My observations*).

The recumbent figures at the top represent the Rivers Seine and Marne. Between them is the Gothic gateway of a Palace of Justice. At the foot of the plate is the statue of Henri IV, on the platform of the Pont Neuf.

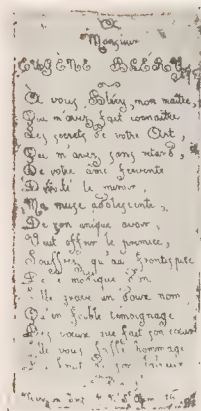
Plates destroyed ?

88 and 89. — VERS A EUGÈNE BLÉRY

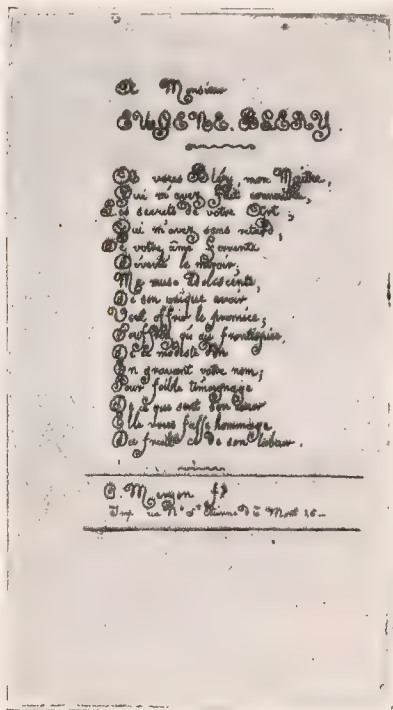
(VERSES BY MERYON TO EUGÈNE BLÉRY)

71 x 34 mm.; 2 $\frac{1}{8}$ x 1 $\frac{3}{8}$ inches

127 x 69 mm.; 5 x 2 $\frac{1}{8}$ inches



Undescribed by Burty
Wedmore 48 A



(1854) 2nd State

Burty 71 (no states mentioned)
Wedmore 48 (no states mentioned)

88. Unpublished and extremely rare. The only known impression is that formerly in the Macgeorge collection (from the De Salicis collection). It bears a marginal pencil note—"beau" pour "dire"—evidently to indicate a proposed change in the wording of the 12th line; now in The Art Institute, Chicago.

89. Published, but rare.

1st State. Before the horizontal line traversing the plate above Meryon's name. Collections: Bibliothèque Nationale. Mr. Macgeorge had a proof, from the Mlle. Niel & Thibaudeau collections.

2nd — With this horizontal line. (*Reproduced.*) Collections: British Museum; Dresden (from the Emile Galichon collection); The Art Institute, Chicago (Howard Mansfield Collection); Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

AUCTION PRICES: No. 88. De Salicis (1891) 12 shillings. No. 89. Burty (1876) 13 shillings. V. Bouvrain (1906) 11 francs.

"There are two versions, of which one, painfully laboured, is pretty bad" (Meryon, *My observations*).

Eugène Stanislas Alexandre Bléry, from whom Meryon obtained lessons in etching, was born at Fontainebleau in 1805. He won several medals, and was decorated in 1846 for his paintings and engravings. His etchings are mostly landscape subjects of the neighbourhood of Fontainebleau, and are somewhat in the manner of De Boissieu. He died in 1888.

THE VERSE READS:

To you, Bléry my master, who first initiated me into the secrets of your art and unhesitatingly revealed the mirror of your fervent spirit, my youthful Muse desires to offer the first fruits of her modest powers; allow her therefore to place your name on this frontispiece to my humble efforts as a slight token of the respect she cherishes for you; and accept these first fruits of her labours as an act of homage.

(See footnote to No. 18, re metrical translation.)

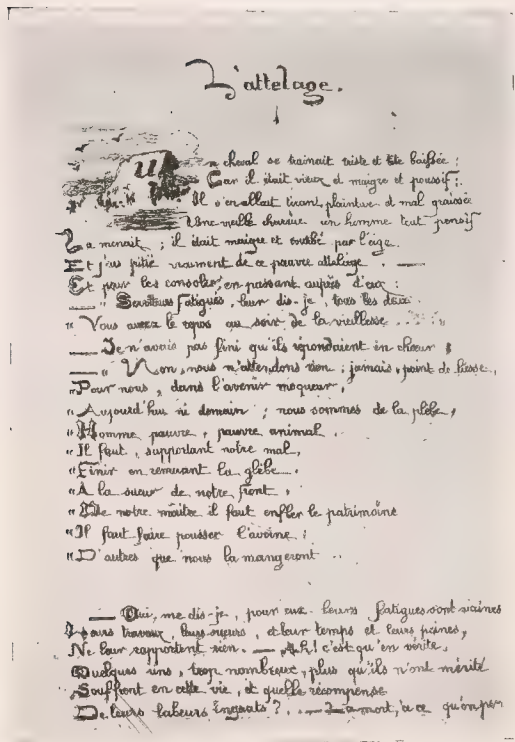
Plates destroyed.

90. — L'ATTELAGE

(THE PLOUGHMAN AND HIS HORSE)

Size of plate: 137 x 95 mm.; 5 $\frac{3}{8}$ x 3 $\frac{3}{8}$ inches

Size of engraved surface: 3 $\frac{1}{8}$ x 5 $\frac{1}{8}$ inches



Undescribed by Bury or Wedmore

Extremely rare, possibly unique.

Done at Monsieur Aug. Péquignot's studio. A proof was sold at this artist's sale on 17th-18th March, 1903, lot 186. It passed subsequently into the collection of Monsieur L. Remy Garnier, and is now in the Dresden Print-Room.

Exhibited at the Grolier Club's Meryon Exhibition, New York, 1898.

The Bibliothèque Nationale has a copy of the reproduction of this etching from the Péquignot sale catalogue. The Art Institute, Chicago, has an impression from the Garnier collection.

THE VERSES READ:

A horse was dragging himself along sadly, with drooping head,—for he was old and thin and dusty—drawing an old creaking uncoiled plough which was guided by a pensive ploughman, thin and bent up with age. I truly pitied this poor couple, and thinking to comfort them I said, as I passed, "O weary slaves, you will at least have rest in the eventide of age." Hardly had I finished when they replied in unison, "No, we expect nothing ever, least of all mirth, either to-day or to-morrow in the mocking future. We are of the soil, both poor man and poor beast; we shall go on ploughing up the earth till the end of our days, by the sweat of our brow; we must help to swell our master's patrimony and make the wheat to grow which shall feed others but not us." Yes, I thought, for them their labour is vain—their work, their sweat, their long hours and their pains bring them no return. Ah! truly, some,—too many alas!—suffer more than they should do in this life. And what reward have they for their thankless labours? Only Death, it seems to me.

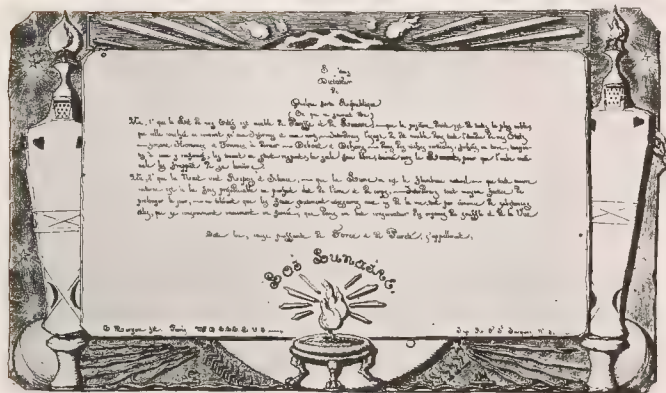
(See footnote to No. 18, re metrical translation.)

Plate destroyed ?

91. — LA LOI LUNAIRE* (1st plate)

('LUNAR' LAW, 1st plate)

159 x 240 mm.; 6¼ x 9⅝ inches



(1856) 3rd State

Wedmore 49 A (no states mentioned)

1st State. Before the shaded background in the border all round. Formerly in the Macgeorge collection. It was retouched in pencil by Meryon, who drew upon it a portrait of Napoleon III, and inscribed it 'NAPOLEON III IMP. FRANCUM' (sic). It came from the Niel and Heywood collections, and is now in The Art Institute, Chicago.

2nd — With the shaded background in the border, but before all letters and before the stars at left and right about half way up. (*Reproduced.*) Collections: Dresden (from the Seymour Haden and L. R. Garnier collections). Mr. Macgeorge had a proof also, retouched with water colours, from the Mlle. Niel and Thibaudau collections, now in The Art Institute, Chicago.

Plates 91 and 92

* The inscriptions on these two plates are approximately the same and may be translated as follows:

Man being cast upon the Earth and subjected for some unknown cause to a hard fate, he should conquer Idleness,—his most redoubtable foe—and take every precaution against evil, and if I were the Dictator of some powerful Republic (which is never likely to be the case), seeing, *firstly*, that our city bed is a piece of furniture which encourages Idleness and Luxury, and that the upright position during sleep is the most noble of all, the horizontal position being only suitable for invalids and corpses,—I should prohibit the use of this article of furniture throughout the length and breadth of my dominions, compelling men and women to sleep in an upright position, outside, in vertical niches driven into the ground, in a framework closely surrounding the person sleeping in it, the arms extended cross-wise as Christ's were when He gave up His distracted soul, and having its only open side turned towards the East so that the dawn's rays might light upon the person.

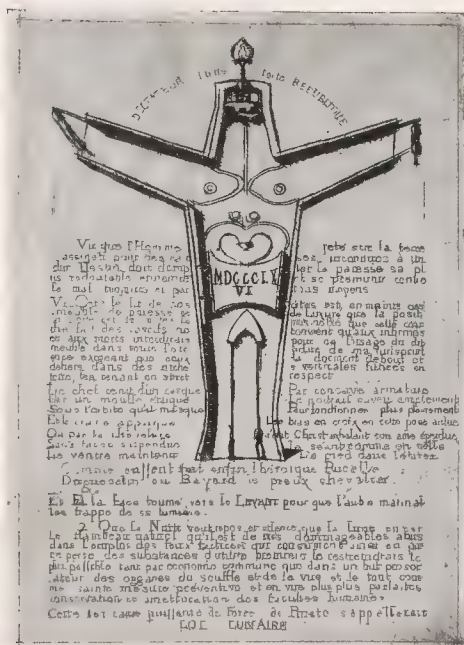
Secondly, seeing that the Night is for rest and silence, and that the Moon is its natural torch, and that all night work is prejudicial to the perfect well-being of body and soul, I should prohibit all artificial illuminants for prolonging the day, allowing only such amount of eyesight as is strictly necessary for the usages of life, this being done as much in order to conserve useful substances which would otherwise be consumed in smoke, as in a desire to preserve the sight and the respiratory organs. This law, a fruitful source of Power and Purity, would be called the 'Lunar' Law.

92. — LA LOI LUNAIRE (2e planche)

('LUNAR' LAW, 2ND PLATE)

1st state: See text

2nd and later states: 124 x 90 mm.; 4 $\frac{7}{8}$ x 3 $\frac{1}{2}$ inches



(1866) 3rd State

Burty 73 (no states described)

Wedmore 49 (no states mentioned)

1st State. Before the plate was reduced. With the date 'MDCCCLXVI,' but before any other lettering. Evidently done on the upper right-hand corner of a larger plate of which the original dimensions are no longer obtainable. Collections: Mr. Macgeorge had two proofs both dated '4 Sept 1866' and from the De Salicis collection.

2nd — Reduced to 124 x 90 mm.; 4 $\frac{7}{8}$ x 3 $\frac{1}{2}$ inches. With the words 'Dictateur' etc. at the top, and 'Cette loi' etc. at the bottom, and the date 'MDCCCLXVI' within the box, but before any other lettering. Collections: The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had a proof, from the De Salicis collection.

3rd — With all the lettering except the artist's monogram at the top towards the left, and his initials and address below the border-line at the foot of the plate. (*Reproduced.*) Collections: The Art Institute, Chicago (Howard Mansfield Collection). Monsieur L. R. Garnier had a proof. Mr. Macgeorge had one dated '19 Sept^{bre},' from the De Salicis collection.

4th — Still before the monogram, but with 'C. M. Imp. r. Duperré 20 Paris St Of 66' below the border-line at the foot of the plate. Collections: British Museum. Monsieur L. R. Garnier had a proof. Mr. Macgeorge had one dated '29 Sept^{bre} 66,' from the De Salicis collection.

5th — With the monogram at the top towards the left. Some proofs of this state are dated in pen and ink '29 Septembre 66' and others have some of the lettering printed in red and some in black. Mr. H. S. Theobald had a proof. Mr. Macgeorge had two proofs, one from the De Salicis collection with some lettering in red; the other from the Hirsch and Heywood collections.

6th — The letters 'Se' after the word 'Paris' have been removed, leaving a gap before the letters 'Of.' Collections: British Museum; Victoria and Albert Museum; Dr. Hutchinson, London (from the Seymour Haden collection).

AUCTION PRICES: Burty (1876) £1. 17. 0.

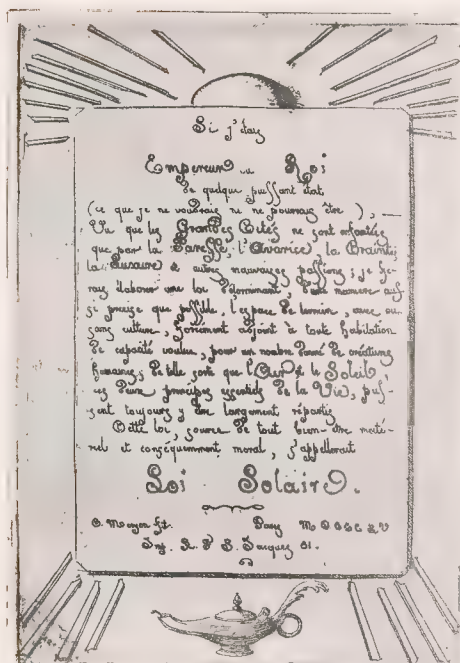
Mr. Macgeorge had the pencil study for this etching with some manuscript notes on a separate sheet.

Plate destroyed.

93. — LA LOI SOLAIRE

(‘SOLAR’ LAW)

118 x 82 mm.; 4 $\frac{5}{8}$ x 3 $\frac{1}{8}$ inches



(1855)
No states.

Burty 74 (no states mentioned)
Wedmore 51 (no states mentioned)

The lettering is frequently printed partly in red and partly in black. Rare. Collections: British Museum, 2 proofs (one with lettering in red and one with lettering in black); Bibliothèque Nationale; Dresden; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge had two impressions, from the Burty and Heywood collections; in each of these only a portion of the lettering had been inked. They were complementary and if viewed side by side, the complete lettering shown in the above reproduction would be discerned. Mr. Macgeorge had another proof from the Heywood collection with the full lettering.

AUCTION PRICES: Burty (1876) with the preceding etching, 50 francs; Barrion (1904) with a "Rebus," 10 francs.

A most interesting expression of Meryon's ideas of the value to humanity of sunshine and fresh air (see footnote).

"These two philosophic fantasies (the 'Lunar Law' and the 'Solar Law') are based upon a set of ideas which it is forbidden to us to approach. The consideration of the absolute morality which they express and the strange shape of the perpendicular boxes themselves in which it was proposed that man and wife should sleep upright, padlocked and separate, would involve us in unseasonable discussions. There are only a few proofs of these plates in existence" (Burty).

"I have already had occasion several times to state my considered opinion that these small plates, the 'Solar Law' especially, should not be shown or discussed indiscriminately or they may cause disorder and even great harm. There are few proofs of them and there is no reason whatever for printing more." (Meryon, *My observations*.)

THE INSCRIPTION READS AS FOLLOWS:

If I were Emperor or King of some mighty State, (which I would not and could not be) seeing that great Cities are the offspring of Idleness, Avarice, Vice, Luxury, and other evil passions, I would have a law drawn up determining in as precise a manner as possible the amount of ground, cultivated or uncultivated, which it should be compulsory to leave round every habitation of the size desired for a given number of human beings, so that Air and Sunshine—those two principal essentials of life—might always be obtainable on a generous scale.

This law, source of all material well being and consequently of all moral well being, would be called the 'Solar' Law.

On a proof exhibited at the Grolier Club's Meryon Exhibition, New York, 1898, Meryon had written with pen and ink, "mais l'eau, l'eau froide, glacée que j'ai oublié. C. M." ("but the water, the cold water, icy cold, which I omitted to mention"). The is in The Art Institute, Chicago.

Plate destroyed.

94. — PRÉSENTATION DU VALÈRE MAXIME AU ROI LOUIS XI

(THE PRINTER VALERIUS MAXIMUS BEING PRESENTED TO KING LOUIS XI)

172 x 200 mm.; 6¾ x 7⅞ inches



(1860)

Burty 25 (3 states described)
Wedmore 82

1st State. Before some drypoint work, especially in the background, and before the words 'C. M. sc'. Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

2nd — Completed. With the initials 'C. M', but these are not yet followed by 'sc.' Collections: Mr. H. Wright.

3rd — With the letters 'sc' after the initials, but before 'imp. Delâtre Paris.' The form of the trees is altered. Collections: The Art Institute, Chicago (Howard Mansfield collection). Mr. Macgeorge had a proof from the Heywood collection.

4th — The trees are now as in the above reproduction. Still before 'imp. Delâtre Paris.' Collections: Bibliothèque Nationale (with pencil inscription in margin 'à Monsieur Fillon—hommage l'éditeur G. N(iel)'; Dresden. Mr. Macgeorge had a proof from the Heywood collection.

5th — With 'Imp. Delâtre Paris' in the margin at the lower left. The plate is strongly bevelled. Collections: Bibliothèque Nationale.

6th — These words removed. There is a prominent scratch across the lower part of the robe of the man at lower left. Collections: British Museum. Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections.

AUCTION PRICES: Niel (1873) 1st state, 28 francs; Wasset (1880) 2nd state, 50 francs; Barrion (1904) 6th state, 9 francs; Anonymous (January, 1906) 6th state, 10 francs; Sotheby (London, 1921) 4th state, £1.

Etched for Monsieur Jules Niel, Librarian to the Ministry of the Interior, from a miniature which was at that time in his possession and subsequently passed into the collection of Monsieur Alfred Beurdeley.

"The copper-plate itself was sold by Monsieur Niel to Cadart and passed from him to Monsieur Lambert Lassus along with the plate of the Ministère de la Marine," (Burty's *Unpublished notes*).

Plate exists.
(It is in the possession of Messrs. F. Keppel & Co., New York.)

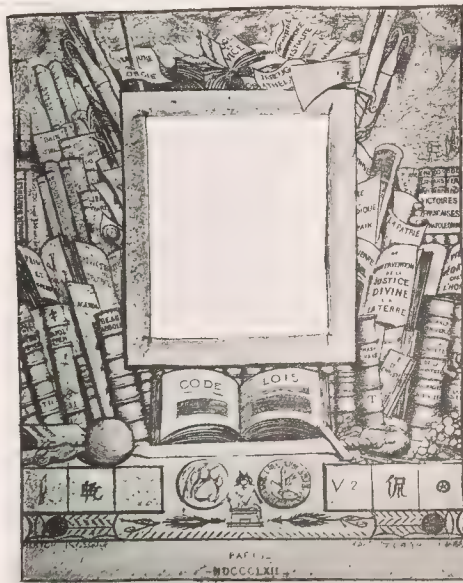
95. — PROJET D'ENCADREMENT POUR LE PORTRAIT D'ARMAND GUÉRAUD (NO. 86)

(DESIGN FOR A FRAME FOR THE PORTRAIT OF ARMAND GUÉRAUD (NO. 86))

168 x 130 mm.; 6 $\frac{3}{8}$ x 5 $\frac{1}{8}$ ins.



(1862) 1st State



13th State

Burty 79 (8 states described)
Wedmore 54 (no states mentioned)

1st State. Pure etching. Before all letters and before the completion of the work and the border below the squares and medallions at the foot of the plate. Before the fore-paws of the lynx were added. The third and fourth squares from the left at the foot of the plate are vacant. (*Reproduced.*) Collections: British Museum, dated '14 Jv. 63'. Mr. Macgeorge had a proof dated '24 J 62', and retouched with pencil. It was from the Burty and Heywood collections and is now in the Art Institute, Chicago.

2nd — Further advanced. The border immediately below the squares and medallions is completed and enclosed within a border-line. Still before the central portion of the plate had been cut out so that the word might fit round the portrait eventually. The fore-paws of the lynx are now shown. On the open book resting against the lynx are the words 'CODE LOIS' and on two books at the top 'DESCEN. ENFE' and '(VI)E. DE (B)ERANGER'. There is no other lettering, however, except on the right hand medallion; the third and fourth squares from the left at the foot of the plate are still vacant. Collections: British Museum; The Art Institute, Chicago (Howard Mansfield Collection).

3rd — Titles and inscriptions now appear on many of the books, but there are none as yet on the large open book at the right. The words 'G(RAN)DE ORGIE' are in drypoint on the sheet of paper at the top, pierced by a sword. Still before 'PARIS MDCCCLXII' and Meryon's initials, etc. and before the central portion of the plate was cut away. In the third square from the left at the foot of the plate there is now a series of numbers, "1.3.5" etc. The artist's monogram appears between the two medallions at the centre of the foot of the plate. Collections: British Museum, dated '7 fev 63' (from the Burty collection).

4th — Other titles and lettering added. 'QUALITÉS DE L'HOMME', 'MÉMOIRE', 'INVENTION' etc. appear on the large open book at the right. Still before the central portion of the plate was cut away. Mr. Macgeorge had a proof from the Mille. Niel and Thibaudeau collection, dated '10 Fev. 62'

- 5th — The central portion of the plate is now cut away. The words 'PARIS MDCCCLXII' and Meryon's address are in a long rectangle which has been formed at the foot of the plate by extending the border-line. In the third square at the lower left the numbers are now '2, 3, 5' etc. and in the fourth square from the left is $\sqrt{2}$. The lynx and the titles on the books remain as in previous state. Collections: Bibliothèque Nationale.
- 6th — At the lower left is 'C.M.Inv'. The lynx and titles are still unchanged. Collections: Bibliothèque Nationale.
- 7th — At the lower left there is now 'MERYON. INV SCULP.' The lynx and the titles are still unchanged. Collections: British Museum (2 proofs, one with 'PARIS' and the date printed in red, and one from the Burty collection); Mr. H. Wright, from the Macaulay and P. D. collections. Mr. MacGeorge had a proof from the Wasset and Thibaudeau collections.
- 8th — The lynx, against which the large open book at the centre of the foot of the work had been resting, is removed and its place is vacant. Collections: Bibliothèque Nationale, dated in pencil '25 Fev 62'; British Museum dated '21 Fevrier 63', from the Burty collection.
- 9th — In the place where the lynx was there is now a sword. The lettering on the leaf of the open book at the top is still '(V)IE DE (B)ERANGER' and on the sheet of paper to left of it pierced by a sword '(G)RANDE ORGIE'. The objects at the lower right are a gourd (?) etc. At the lower left to left of the ball is a short log with a split end. Collections: British Museum (three proofs, two of which have some of the lettering printed in red, whilst the other is dated '4 Mars 62', all are from the Burty collection); Mr. H. Wright, from the Macaulay and P.D. collections; The Art Institute, Chicago (Howard Mansfield Collection). Mr. MacGeorge had a proof, from the Wasset and Thibaudeau collections.
- 10th — The words mentioned in the previous state have been changed to '(E)OGE DE VICE' and 'LU(X)URE ORGIE'. Several other titles and inscriptions at the top are also changed. Meryon's address still remains. Collections: British Museum.
- 11th — Instead of Meryon's address, Beillet's address now appears at the lower right. The stem of a book above the sword hilt is lettered 'ANNUAIRE DE LA MARINE'. Close above the sword-hilt are the words 'NOIR ROUGE'. The objects at the lower right to right of the sword-hilt are changed to a wine glass and about 16 grapes, etc. Collections: British Museum (from the Burty collection, with lettering partly in red); Bibliothèque Nationale (two proofs with some of the lettering in red; one has the portrait in position); Mr. H. Wright, from the Macaulay and P.D. collections. Mr. MacGeorge also had a proof from the Burty collection.
- 12th — A tall book at the right, close beside the central frame, previously labelled 'VIES DES SAINTS' is now shortened and labelled 'MAX VAL T' (probably a reference to Valère Maxime, see no. 94). The lettering on the open book above it is now '(G)UERRE (SPIRIT)UEL' and 'DE (L')INTERVENTION DE LA JUSTICE DIVINE SUR LA TERRE' instead of 'QUALITÉS DE L'HOMME' etc. A skull previously visible to right of this open book is removed. On a smaller open book to right of the one above-mentioned are the words 'VIE NEGA' etc. instead of 'FAIM ET FROID'. There are now over twenty grapes on and around the wine glass, almost obscuring it. Collections: British Museum; Mr. H. Wright, dated 'Mai Feudi 23 Mai 62'.
- 13th — On one of the books at the top above the blade of the axe are the words 'FORFANTERIE INCONTINENCE BESTIALITE' instead of 'IRREVERENCE BESTIALITE' etc. (*Reproduced.*) Collections: British Museum (with part of lettering in red); Mr. H. Wright (from the Macaulay and P.D. collections. Mr. MacGeorge had a proof from the Burty collection.

AUCTION PRICES: J. Niel (1873) 22 francs; Le Secq des Tournelles (with dedication '*Pièce intime tirée à un petit nombre d'épreuves à M. H. Le Secq. C. Meryon, mai 1863*'). (Private plate done for Monsieur Le Secq. Few proofs.) 100 francs.

The pencil dates put upon the proofs by Meryon seem somewhat erratic, some early states being dated 1863, whilst some later states are dated 1862.

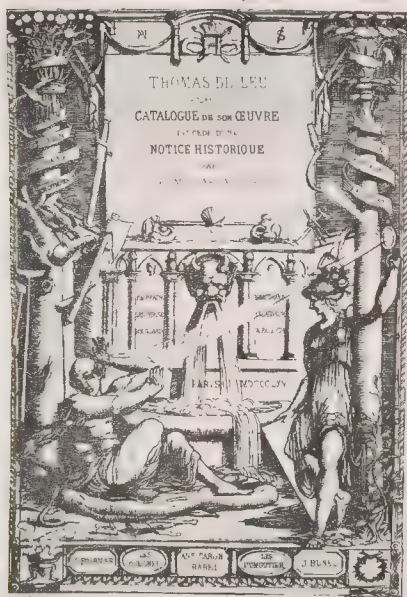
The border is supposed to epitomise, in allegorical fashion, the history of the invention and progress of printing.

Plate exists. (*In the possession of F. Keppel & Co., New York.*)

(96. — FRONTISPICE POUR LE CATALOGUE DE L'ŒUVRE DE
THOMAS DE LEU

FRONTISPIECE FOR A CATALOGUE OF THE ENGRAVINGS OF THOMAS DE LEU)

153 x 109 mm.; 6 x 4¼ inches



(1866) 6th State Burty 80 (1 trial proof and 5 states described)
Wedmore 61 (no states mentioned)

1st State. Pure etching. Before all letters. Practically in outline only. Collections: The Art Institute, Chicago (Howard Mansfield Collection).

2nd — The folds of the draperies of the two figures are more defined. Collections: New York Public Library.

3rd — With the horizontal shading on the upper background left and right.

4th — The body of the man at the left is better modelled but not his arms. The work on the fountain is not yet complete. Still before all letters.

5th — Worked up and completed with the burin. Before the inscription 'C. M. del et sculp. 1866. Imp. Pierron rue Montfaucon I. Paris,' in the lower margin.

6th — With this inscription. (*Reproduced.*) Collections: British Museum (from the Burty collection); Bibliothèque Nationale, Paris; The Art Institute, Chicago (Howard Mansfield Collection). Mr. Macgeorge also had a proof.

AUCTION PRICES: Burty (1876) 6th state £1. 10. 0; A. Wasser (1880) 6th state, 90 francs.

This plate was intended as a frontispiece to the catalogue of De Leu's engravings by Monsieur Thomas Arnouldet, a work which was, however, never published. Monsieur Arnouldet was at that time attached to the Print Cabinet in Paris. The lettering is not by Meryon but was done for him.

Rare (though the plate is believed to exist).

97 and 98. — PROJETS DE BILLETS D'ACTIONS D'UNE PSEUDO-
COMPAGNIE FRANCO-CALIFORNIENNE

(STUDIES IN ENGRAVING IN RELIEF FOR THE PURPOSE OF PRINTING SHARE-
CERTIFICATES IN A FRAUDULENT FRANCO-CALIFORNIAN COMPANY)



1st State

160 x 138 mm.; $6\frac{3}{8} \times 5\frac{7}{16}$ inches

No. 97

Burty 75 (*1 state mentioned*)
Wedmore 52 (*no states mentioned*)

1st State. (*Reproduced.*) Mr. Macgeorge had a proof from the Heywood collection, now in The Art Institute, Chicago.
It came originally from the Garnier Collection.

2nd — With white horizontal lines opened in the panels similar to those in the panel where the figure '5' stands.
Collections: British Museum, from the Burty collection.



1st State

140 x 178 mm.; 5½ x 7 inches

No 98

Burty 76 (*1 state mentioned*)
Wedmore 52 (*no states mentioned*)

1st State (*Reproduced.*) Collections: The Art Institute, Chicago, from the Garnier Collection.

2nd — With a kind of large white comma at the lower right below the word 'France.' Collections: British Museum from the Burty collection.

"Trials for engraving in relief by the aid of which banknotes may be forged" (Burty, article on 'Meryon's Works' in the *Gazette des Beaux-Arts*). See next paragraph, however.

"From the way the author has put it this phrase in inverted commas looks as though it had been written by me, but that is not so. I had occasion to make these trials once when I was asked, -knavishly, as I have since discovered — to prepare a plate of the kind for a bogus company which was to control certain Franco-Californian interests, but which was never actually formed. At that time I had no other work and no resources, so was obliged unwillingly to accept this commission. As this method of engraving was quite out of my line, I was obliged by my ignorance of it to take a few trial proofs, and that is how these few rare proofs come to exist. They were printed as I felt my way, step by step, and are altogether unimportant" (Meryon, *My observations*).

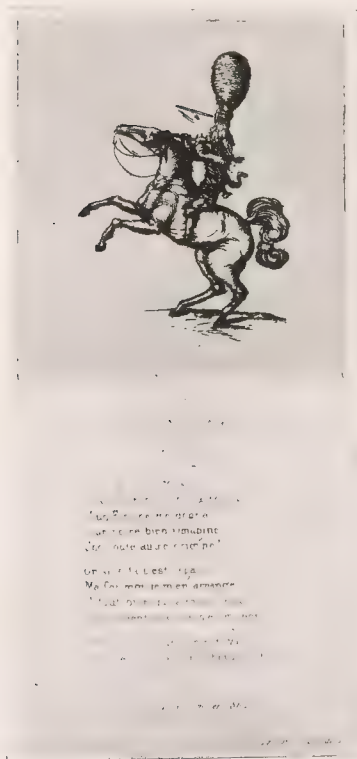
Both plates are extremely rare. It is doubtful if more than two or three proofs exist of either of them.

Plates destroyed?

99. — PETIT PRINCE DITO

(LITTLE PRINCE DITO)

170 x 127 mm.; 6 $\frac{5}{8}$ x 5 inches



(1864) 2nd State Burty 70 (2 states described)
Wedmore 59 (no states mentioned)

1st State. The title reads 'Petit Prince Dito (Bal de N^e Cal).' The verses read 'Je suis enfant de la . . . petit cheval!' Beneath the verses, in one line, is the inscription, 'C. M. f^{il} 1864. Pierron imp r. Montfaucon 7.' Formerly in the Macgeorge collection. It came from the Heywood collection, and is now in The Art Institute, Chicago.

2nd — The verses read now 'Je suis l'fils la . . . vaillant cheval! (bis),' (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale; The Art Institute, Chicago, from the Collection of Philippe Burty. Mr. Macgeorge had a proof with a manuscript note by Pierron. It came from the Heywood collection.

3rd — With 'Rochoux, Quai de l'Horloge, 19' in the centre at the foot of the plate below Meryon's name.* Formerly in Major J. H. W. Rennie's collection.

AUCTION PRICES: Burty (1876) 1st and 2nd states, 5 shillings. A. Wasset (1880) 42 francs; B. . . . (1889) 2nd state, 11 francs.

It appears that this unimportant little plate contained a veiled malevolent allusion to the Prince Imperial, and on this account Rochoux refused to publish it for Meryon.

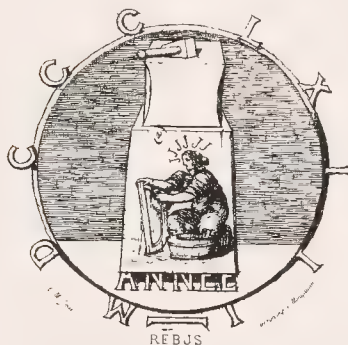
* The British Museum has an impression which has been printed from the plate after cancellation. This also bears Rochoux' address.

Plate destroyed.

100. — RÉBUS: ('CI GÎT LA VENDETTA SURANNÉE')

(REBUS: 'HERE LIES THE ANCIENT VENDETTA')

75 x 80 mm.; 2 $\frac{1}{8}$ x 3 $\frac{3}{8}$ inches



(1863)

Burty 77 (2 states described)
Wedmore 55 (no states mentioned)

1st State. Before the title, etc.

2nd — In the lower margin close up under the work is 'C. M. fecit—REBUS—Pierron Imp. r. Montfaucon 1.' engraved with the burin. Collections: British Museum (from the Burty collection, printed in a bronze coloured ink); Bibliothèque Nationale; Dresden (from the Wasset collection); The Art Institute, Chicago (Howard Mansfield Collection) has two of this state; on one is an "a", on the anvil, which refers to a note by Meryon,—“(a) Sorte d'enclume appelée tas, servant plus particulièrement aux Planeurs et Graveurs.” At the bottom is written, “Meryon (Charles) 1er Juin, 1863.”

AUCTION PRICES: Anonymous (March 12th, 1874) 2nd state, 5 francs; Burty (1876) with the two following Rebuses, 50 francs.

Mr. Macgeorge had a proof of the 2nd state which came from the Mlle. Niel and Thibaudeau collections and was originally sent to Monsieur Niel by Meryon (with the solution of the Rebus written on the back of the print) on January 1st, 1863.

The meaning of this and the following two Rebuses is somewhat obscure now.

Plate destroyed.

101. — RÉBUS: ('BÉRANGER NE FUT VÉRITABLEMENT FORT,
CAR IL N'EU'T JAMAIS LA CLEF DES CHAMPS')

(REBUS: 'BÉRANGER WAS NOT REALLY STRONG, FOR HE NEVER HAD THE KEY
OF THE FIELDS')

305 x 150 mm.; 12 x 5 7/8 inches



(1864) *Reproduced. 1st State*

Burty 78 (2 states described)
Wedmore 57 (no states mentioned)

- 1st State. Before all letters. (*Reproduced.*) Collections: New York Public Library. Mr. Macgeorge had a proof dated 'Samedi 7 fév-63,' from the Mlle. Niel and Thibaudeau collections, now in The Art Institute, Chicago.
- 2nd — With the lettering and with the word 'BER' after the word 'appelle' at the end of the last line of the verse at the top. Before 'C. M fecit 1863' and the addresses of the printer Pierron and the publisher Rochoux, at the foot of the plate.
- 3rd — Still with the word 'BER.*' The names and addresses mentioned have been added. Collections: British Museum; Bibliothèque Nationale; The Art Institute, Chicago (Howard Mansfield Collection).
- 4th — The word 'BER' removed. Collections: Victoria and Albert Museum (from the Seymour Haden collection); Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections. It was sent by Meryon to Monsieur Niel on February 15th (1863 ?) with a note written upon it saying he proposed to visit him.

AUCTION PRICES: J. Niel (1873) 2 proofs, one being 1st state, 25 francs; B. . . (1869) 3rd state . . . ?, 26 francs.

The New York Public Library possesses an impression which was printed from the plate after its cancellation.
Plate destroyed.

102. — RÉBUS: ('NON, MORNY N'EST PAS MORT CAR IL NOCE
ENCORE')

(REBUS: 'NO, MORNY IS NOT DEAD FOR HE IS MARRYING AGAIN')

150 x 70 mm.; 5 $\frac{7}{8}$ x 2 $\frac{3}{4}$ inches



(1866) 2nd State

Undescribed by Burty
Wedmore 56 (no states mentioned)

1st State. Before the lettering and before the plate was cleaned.

2nd — With the lettering. (*Reproduced.*) Collections: British Museum; Victoria and Albert Museum; Mr. H. Wright (from Dr. D. J. Macaulay collection). Mr. Macgeorge had a proof from the Mlle. Niel and Thibaudeau collections. It was addressed to Mlle. Niel by Meryon on August 25th, 1866, and bears his inscription "A Mademoiselle G. N. Rébus. Peut y toucher à tous risques. Qui l'ose? p. p. en mon oeuvre . . . C.M.P. 25 août 1866. (Rebus. Can be tried at all risks. Who dares? Let it take its place among my works. . . . C. M. Paris) August 25th, 1866). It is now in The Art Institute, Chicago.

3rd — The two lower scenes are effaced. Monsieur L. R. Garnier had a proof.

The plate was eventually cut up, the two coast scenes on the upper half being separated. These portions were in Monsieur Ed Gosselin's possession in 1922. Impressions of each of these two subjects were issued separately. They show no lettering. (Translator.)

SECTION VI

PLATES WRONGLY
ATTRIBUTED TO
MERYON

COPIES
REPRODUCTIONS



I. — LA BERGÈRE

(THE SHEPHERDESS)

85 x 107 mm.; 3 $\frac{3}{8}$ x 4 $\frac{1}{4}$ inches



Burty No. 4

Copy, in reverse, of the etching by Stefano della Bella (No. 703 in A. de Vesme's catalogue of Della Bella's works).

AUCTION PRICES: De Salicis (London, July 1891) £7.15.0.

An impression of this *Copy* was in Mr. Macgeorge's splendid collection. But in spite of the fact that it came from the De Salicis' collection—a circumstance from which one is inclined to infer its authenticity,—we are unable to support the attribution of this plate to Meryon. And for the following reasons:—

We have come across several impressions of this *Copy* and one of them, being printed from the full plate, showed that there was originally another subject, also after Della Bella, etched above this one on the same plate. At the foot of the plate was the number '5', engraved with the burin.

We know of two other plates after Della Bella, belonging to the same series as this plate of the 'Shepherdess.' We may thus infer that there were at least ten subjects in the series—since there were two subjects on each plate, and one plate was numbered '5'—each copied from Della Bella, the series being issued in a portfolio. It is known that Meryon never mentioned any of these copies to Burty, and he would have been almost certain to have done so had he been the author of them. It is true that Burty mentions this particular plate (though incorrectly as 'Le Berger') under the number 4 in the English edition of his catalogue, 1879, but only as being in the possession of Monsieur De Salicis, 43, Rue Cardinal-Lemoine. Again, from the fact of the numbers engraved in burin on the plates it would seem that they were published or intended for publication. What publisher would have been courageous enough to publish such early works of Meryon?

We are firmly persuaded that, in view of the nature of the work itself and of the paper on which these copies are printed, they date from the first half of the XIX Century, and that their author will probably be found amongst the contemporaries of J. J. de Clausin.

2. — RESTES GOTHIQUES DE L'HÔTEL-DIEU, par Mlle. Gabrielle Niel

(GOTHIC RUINS OF THE HÔTEL-DIEU, by Miss Gabrielle Niel)

337 x 280 mm.; 13¼ x 11 inches

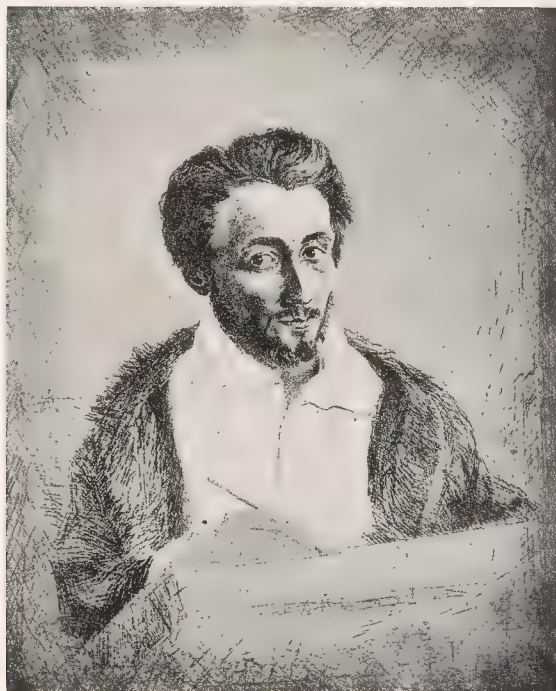


Mlle. Gabrielle Niel, whose interesting etchings of Paris are well known to collectors, writes to us as follows regarding this plate which has been attributed (at least partly) to Meryon:—

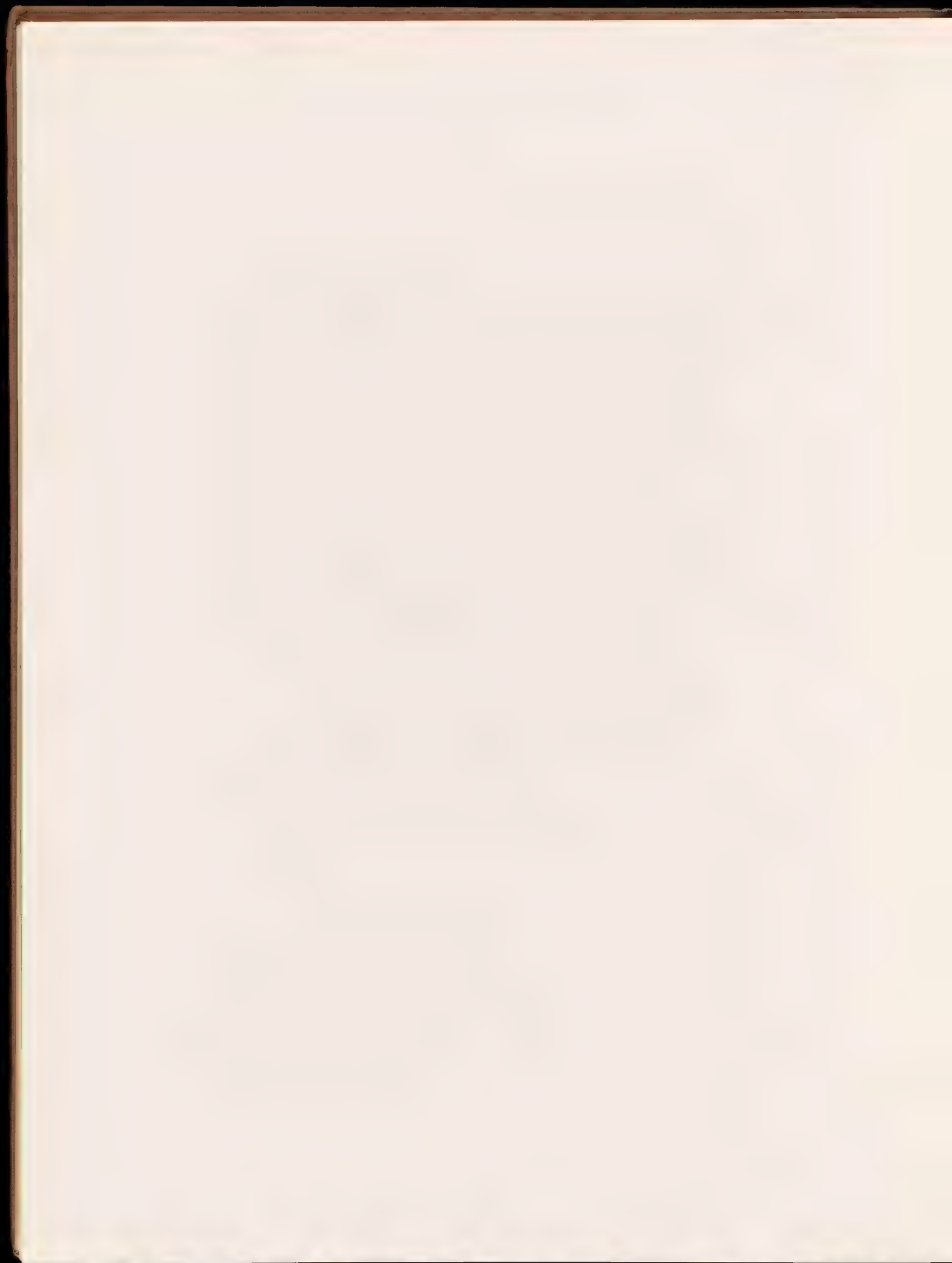
"It is true that I received a certain amount of advice and help from Meryon as to the processes of varnishing and biting plates, but none of my plates was ever worked upon by him, especially the plate of the 'Cagnards.' In 1866, when I was etching them, Meryon was already in the Asylum, and he never even saw them."

3. — EDMÉ SAINT-MARCEL, PAR LUI-MÊME
(Edmé Saint-Marcel, self-portrait)

337 x 280 mm.; 13¼ x 11 inches



An impression of this etching of Edmé Cabin Saint-Marcel, a painter-etcher, who was born in Paris in 1819 and died at Fontainebleau in 1899, was exhibited at the Grolier Club's Meryon Exhibition, New York 1890, as a presumed portrait of Meryon. It was formerly in the Thibaudeau collection and was given by Mr. Avery to the New York Public Library. By the courtesy of Mr. Frank Weitenkampf, the Curator of the Prints in that Institution, we are enabled to reproduce it here, and also to identify it and thus prevent the continuance of its erroneous attribution to Meryon.



LIST OF COPIES OF MERYON ETCHINGS

We have been careful to indicate in their proper positions in the foot-notes in the preceding pages such *copies* of Meryon's etchings as are known to exist, but it may perhaps be advisable to give a complete list of them here; to assist collectors—especially beginners—to be on their guard against them:

One of the oldest, if not actually the oldest, is Laurence's *copy* of the Rue des Mauvais Garçons (No. 27). We have never seen an impression of it, but it has been on record since 1873 when an impression of it passed through the Niel sale, as is mentioned by Wedmore in his catalogue.

Monsieur Edmond Gosselin has copied the following fifteen Meryon etchings:

1. Le Pont Neuf et la Samaritaine (after Nicolle) (See no. 46). 2. Le Pont-au-Change, vers 1784 (ditto) (See no. 47). 3. Partie de la Cité de Paris, vers la fin du XVII^e Siècle (See no. 51). 4. Titre des Eaux-fortes sur Paris (See no. 17). 5. Le Stryge (See no. 23). 6. L'Arche du Pont Notre-Dame (See no. 25). 7. La Galérie Notre-Dame (See no. 26). 8. La Rue des Mauvais Garçons (See no. 27). 9. La Tourelle de la Rue de la Tixéranderie (See no. 29). 10. St. Etienne-du-Mont (See no. 30). 11. Le Pont Neuf (See no. 33). 12. Le Pont-au-Change (See no. 34). 13. La Morgue (See no. 36). 14. L'Abside de Notre-Dame (See no. 38). 15. La Loi Lunaire (1st plate) (See no. 91).

There is also an *anonymous Copy* of the Pompe Notre-Dame (No. 31). The etcher Eugène Leguay is also said to have copied it, according to a note in a sale catalogue dated May 4th, 1883.

Meryon's *Copy* of "La Brebis et les deux Agneaux" (No. 8) after A. van de Velde, was also copied in its turn by an anonymous etcher!

Burty, in the English edition of his catalogue, states in a postscript to his description of the St. Étienne du Mont (Burty 44) that there exists an easily distinguishable *copy* of it. We think he must refer to the one by Monsieur Gosselin.

Sir Frederick Wedmore mentioned in his 1879 catalogue a coarse *copy* of the "Rue des Toiles à Bourges" (No. 55), but we have never seen it.

The *Autotype Reproductions* issued in London in 1887 by the Autotype Company, under the editorship of the Rev. Dr. Stopford Brooke, should also be recorded. The series consisted of the following ten subjects:

1. Le Stryge; 2. La Morgue; 3. L'Abside de Notre-Dame; 4. La Galérie Notre-Dame; 5. Le Pont-au-Change (the state with the balloon 'Speranza'); 6. Le Pont au Change (later state with the flight of ravens); 7. La Rue des Chantres; 8. St. Etienne-du-Mont; 9. Le Petit Pont; 10. Tourelle de la rue de la Tixéranderie.

(The Tourelle de la Rue de la Tixéranderie (No. 29) was also reproduced in *héliogravure* by Amand-Durand.)

Several of these reproductions, without being really deceptive, nevertheless sufficiently resemble mediocre impressions of the original plates to lead to discussion and doubt occasionally. They bear, it is true, the words "Autotype Company London 1886. (AUTO-GRVURE FAC-SIMILE)" but these are printed so low down below the work that it would be perfectly easy for a rogue to cut away the inscription and foist the print upon an unsuspecting collector. The following further details regarding three of the most deceptive of these autotype reproductions may therefore be of use, especially to the beginner:

La Morgue. The paper on which this is printed bears a watermark "Fortune."

L'Abside de Notre-Dame.
Le Pont-au-Change. } printed on VAN GELDER paper.

The remaining reproductions in this series (they are bad, heavy and hard) are printed on another kind of paper.

In a very interesting work by M. André Marty entitled *L'Histoire de Notre-Dame de Paris au XIV^e, XVII^e et XVIII^e siècles* the following four Meryon etchings are reproduced in heliogravure: *Le Stryge*, *Le Petit Pont*, *La Galerie de Notre-Dame*, and *L'Abside de Notre-Dame de Paris*. These have been mentioned in their respective places in the preceding pages of this catalogue.

Finally, Dr. Gachet, who was a friend of Meryon's, and used to have Meryon visit him in his home, wrote to Monsieur Aglaüs Bouvenne, on December 1st, 1881, a letter which has been brought to our notice and which says:

"About ten years ago, soon after Meryon's death, there appeared in London a number of careful photographic reproductions of Meryon's best etchings, such as 'La Pompe Notre-Dame,' 'La Tour de l'Horloge,' the first state of the 'Pont Neuf' and the 'Ministère de la Marine' (with the flying fish in the sky). These reproductions were merely produced for the sake of filthy lucre."

CHRONOLOGICAL LIST

OF THE

ETCHINGS

1849-1850

| | Catalogue No. |
|---|---------------|
| La Sainte Face | 1 |
| La Vache et l'Anon | 2 |
| Soldat de profil | 3 |
| Soldat de face | 4 |
| Le Mouton et les Mouches | 5 |
| Les trois Cochons couchés devant l'Etable | 6 |
| Les deux Chevaux | 7 |
| La Brebis et les deux Agneaux | 8 |
| Portrait de De Courtives | 76 |
| Portrait d'Eugène Bléry | 75 |
| Portrait de Meryon | 74A |
| Le Pavillon de Mademoiselle | 9 |
| Entrée du Faubourg St. Marceau | 10 |
| Moulin à Eau près de St. Denis | 11 |
| La Rivière de Seine | 12 |
| Galiote de Jean de Vyl | 13 |
| Bateaux de Harlem à Amsterdam | 14 |
| Pêcheurs de la Mer du Sud | 15 |
| Passagers de Calais à Flessingue | 16 |
| Le Petit Pont | 24 |

1851

| | |
|--|----|
| Porte d'un ancien Couvent, Bourges | 54 |
|--|----|

1852

| | |
|---|----|
| Titre des Eaux-fortes sur Paris | 17 |
| La Tour de l'Horloge | 28 |
| Tourelle de la rue de la Tixéranderie | 29 |
| St. Etienne-du-Mont | 30 |
| La Pompe Notre-Dame | 31 |

1853

| | |
|--------------------------------------|----|
| Le Stryge | 23 |
| L'Arche du Pont Notre-Dame | 25 |
| La Galerie Notre-Dame | 26 |
| Le Pont-Neuf | 33 |
| La Rue des Toiles, Bourges | 55 |
| Plan du Combat de Sinope | 62 |

1854

| | |
|--|-------|
| Dédicace à R. Zeeman | 18 |
| Ancienne Porte du Palais-de-Justice | 19 |
| 'Qu'âme pure gémissé' | 20 |
| Armes de la Ville de Paris, 2 plates | 21-22 |

1854 (cont.)

| | Catalogue No. |
|---|---------------|
| Rue des Mauvais Garçons | 27 |
| La Petite Pompe | 32 |
| Le Pont-au-Change | 34 |
| L'Espérance | 35 |
| La Morgue | 36 |
| L'Hôtellerie de la Mort | 37 |
| L'Abside de Notre-Dame | 38 |
| 'O Toi dégustateur' | 39 |
| Tombeau de Molière | 40 |
| Vers à Eugène Bléry | 88-89 |
| Entrée du Couvent des Capucins, à Athènes | 61 |

1855

| | |
|--|----|
| Salle des Pas-Perdus | 48 |
| Le Pont-au-Change vers 1784 | 47 |
| Le Pont-Neuf et la Samaritaine | 46 |
| La Loi Solaire | 93 |

1856

| | |
|---|-------|
| Château de Chenonceau, 2 plates | 57-58 |
| San-Francisco | 73 |
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| Le Pilote de Tonga | 64 |
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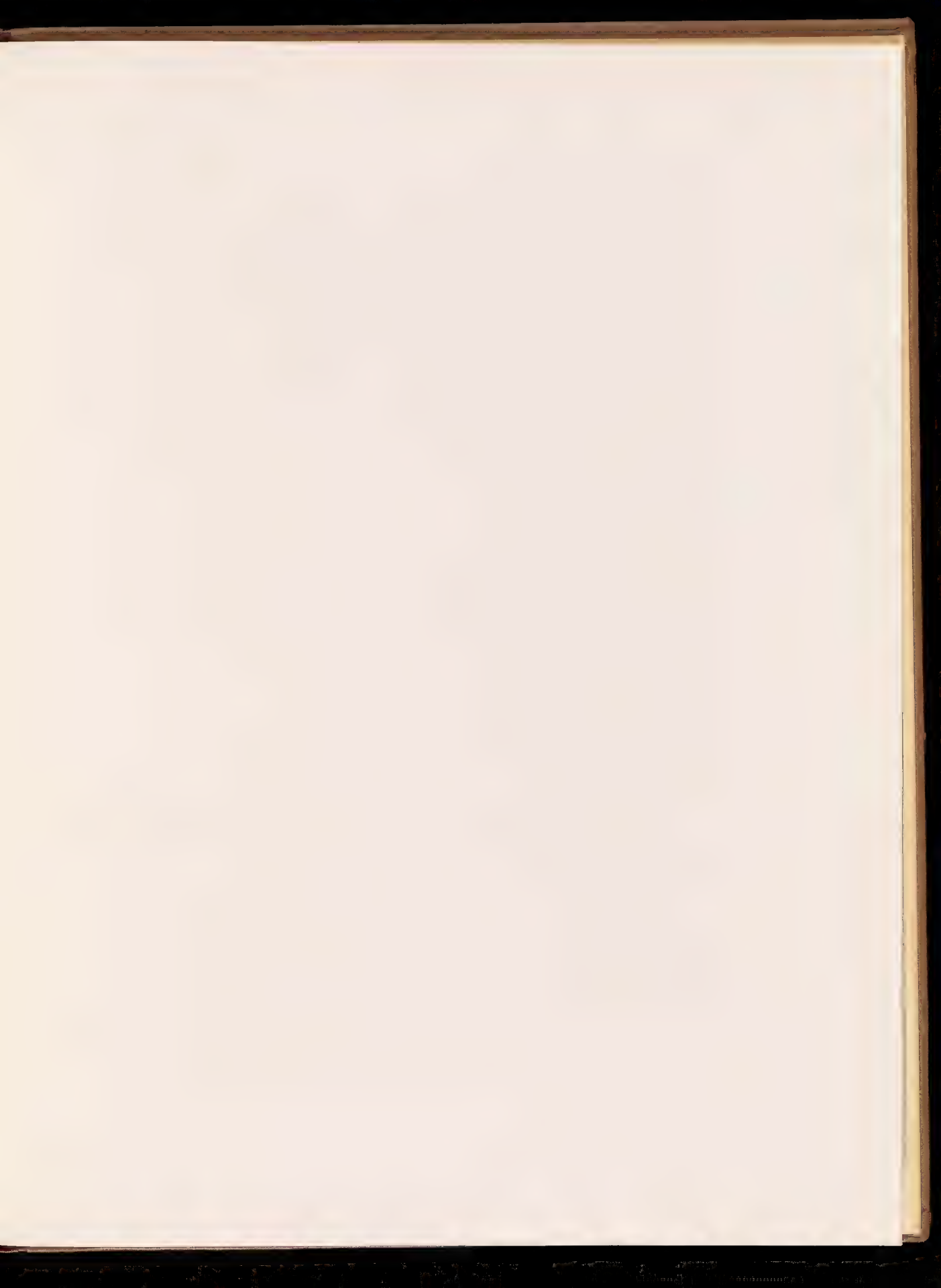
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Catalogue Raisonné
of the Etchings of
Charles Meryon

By

LOYS DELTEIL AND
HAROLD J. L. WRIGHT.

ADDENDA AND ERRATA.



CATALOGUE RAISONNÉ OF THE ETCHINGS OF CHARLES MERYON

by LOYS DELTEIL and HAROLD J. L. WRIGHT,

1924

ADDENDA AND ERRATA

PREFACE

On page 1 of the Biographical Preface entitled "Charles Meryon"

The statement made in lines 14 and 15, "His mother . . . who died insane, be it noted, in 1837 or 1838," appears to be incorrect. She died in 1838 or early in January 1839, but not insane; for in a letter written to his father on January 16th, 1839, Meryon says, "Never during her illness did she lose her reason. But a few minutes before her death, believing me to be near her, she recommended me to be of irreproachable conduct, and gave me her blessing." For this account of his mother's last hours the artist was indebted to his sister Fanny who was attending her.

The MSS. Department of the British Museum possesses some interesting manuscripts relating to Meryon which mention this.

On page 4 of the same Preface

In line 4, for "In 1880" read "In 1850."

On the last page but one of the same Preface

In line 7, for "Folley" read "Foley."

In the last line of the same page, for "A few impressions" read "Two impressions."

To footnote 2 on the same page add: "from the De Salicis collection. The other impression, from the Bracquemond, Burty and Bouvenne collections, is now in the British Museum having been presented by Mr. Campbell Dodgson."

In the Index following this Preface

In Column 1, line 14, for "Biéry" read "Bléry," and in line 37, for "la" read "le."

ILLUSTRATIONS

The scratches seen traversing several of the illustrations are accidental; they were sustained during the transit of the clichés from France to America, or during storage since 1907.

17. TITRE DES EAUX-FORTES.

Instead of the sizes given, substitute "Size of plate: 165 x 125 mm; $6\frac{1}{2} \times 4\frac{15}{16}$ inches."

19. ANCIENNE PORTE DU PALAIS DE JUSTICE

The size of the 2nd State is 88×85 , $3\frac{7}{16} \times 3\frac{3}{8}$ inches.

23. LE STRYGE.

The National Gallery of Scotland, Edinburgh, possesses a proof of the 4th State, on green paper. It is from the Niel and G. R. Halkett collections, and was printed by Meryon for M. Niel.

24. LE PETIT PONT.

The size of the plate should read: $10\frac{1}{4} \times 7\frac{9}{16}$ inches; 262×192 mm. Size of Engraved Surface $9\frac{9}{16} \times 7\frac{3}{8}$ inches; 242×187 mm.

On close examination of several proofs of the 1st State I have found on them a border-line *pencilled* across the foot of the work. Such a line must be distinguished from the *etched* line which Meryon added in the 2nd State, in furtherance of this idea.

Major J. H. W. Rennie has a proof of the 1st State, signed and dated in pencil. It is on Japanese paper, and came from the Henri Beraldi collection.

In the last line but one, of the description of the 2nd State, for "has" read "had."

In the 5th State, in the note of the collections, delete "British Museum . . . discernible."

25. L'ARCHE DU PONT NOTRE DAME.

It is the 4th State which is reproduced here.

26. LA GALERIE NOTRE-DAME

The size of Engraved Surface is $10\frac{3}{4} \times 6\frac{5}{16}$ inches; 275×160 mm.

The 3rd State is *not* reproduced here.

27. LA RUE DES MAUVAIS GARÇONS.

For the sizes given, read "Size of plate, $5 \times 3\frac{7}{8}$ inches; 122×99 mm.

28. LA TOUR DE L'HORLOGE.

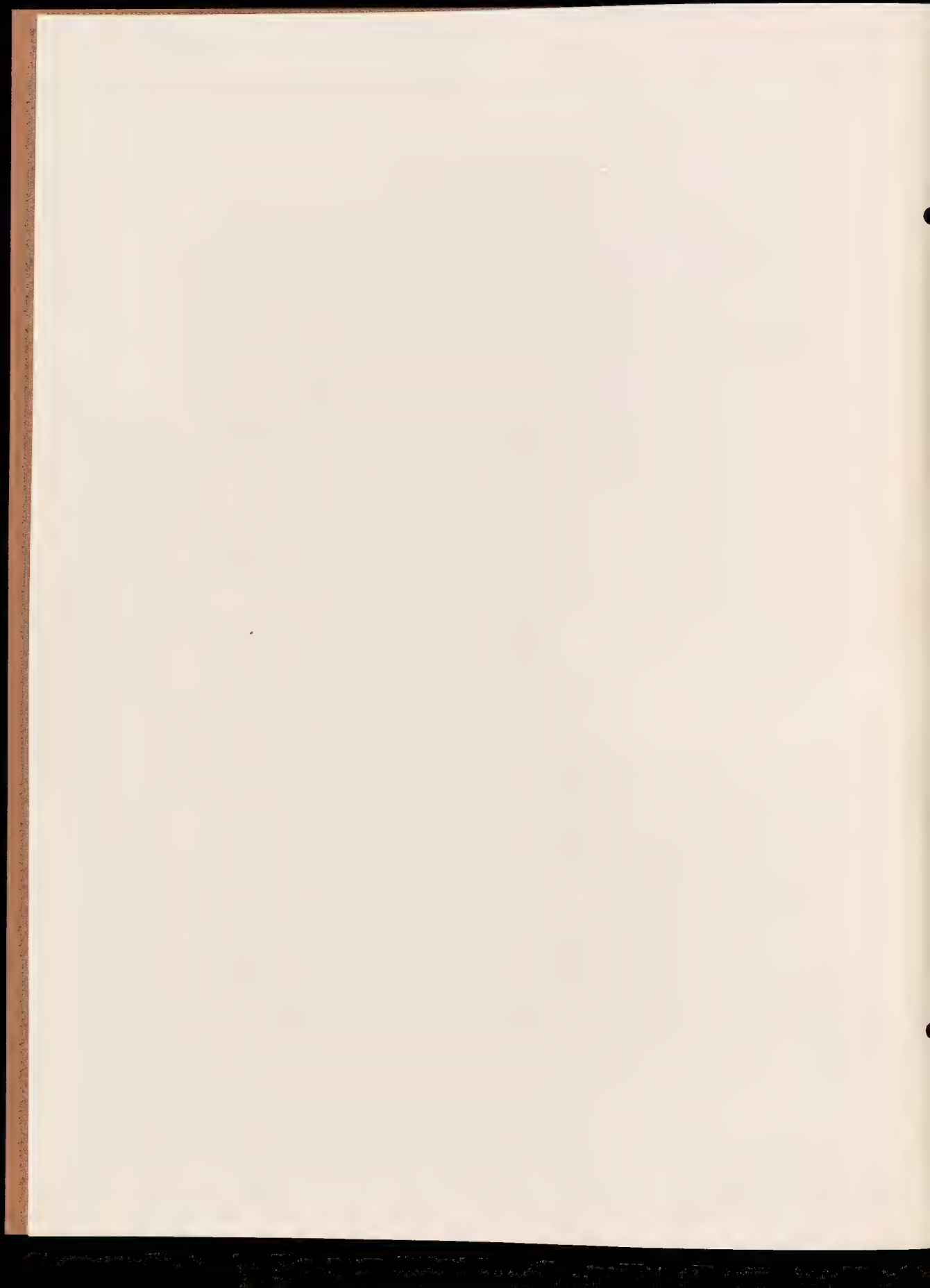
The size given is that of the plate. The size of Engraved Surface is $9\frac{3}{4} \times 7\frac{1}{8}$ inches; 247×181 mm.

29. TOURELLE, RUE DE LA TIXÉRANDERIE.

In the paragraph relating to the 3rd State, for "G. A. Halkett" read "G. R. Halkett."

In the last footnote but one, for "Boucard" read "Bourcard."

In the description of the lettering in the 4th State, for "DE LA" read "rue de la," and for "R. S. JACQUES" read "R. S. JACQUES."



30. ST. ETIENNE-DU-MONT

In the fourth line of the description of the 2nd State, for "Calichon" read "Galichon."

31. LA POMPE NOTRE-DAME

The National Gallery, Edinburgh, has a proof of the 6th State on green paper, from the Niel & G. R. Halkett collections.

By some strange oversight there production marked 6th State is not only *not* of the 6th State, but appears to be of an *undescribed State, before the 1st State here recorded!* The description of this *new 1st State* is as follows :

"Pure etching, before all letters and before considerable additional work, especially in the water. The fishermen's net is entirely unshaded. Before the definition of the distant house-tops immediately to right of the tower of the Pump; before the /// shading across the cloud at extreme left; before the strong horizontal lines immediately above the clouds were burnished down and replaced by closer and more numerous and continuous and lighter horizontal lines of which those at the extreme right near the right edge of the plate almost obscure two curly outlines here seen surmounting the cloud at the extreme right; before the lightning-conductor and the outlines of the Λ shaped roof of the Pump were strengthened and defined; before the groups of strong but short perpendicular lines on the quay-wall above the fishermen's net were burnished down and replaced by close, fainter, and more numerous and uniform perpendicular lines; before the completion and definition of the houses below the towers of Notre-Dame. The plate measures approximately 176 x 264 mm; $6\frac{5}{16}$ by $10\frac{3}{8}$ inches. (Reproduced here as 6th State, erroneously.)

The description of the *2nd State* (the present 1st State) should read :—

"Size unchanged, but with most of the work mentioned; still before the lettering, and the additional work in the water, and the /// across the cloud at extreme left. The fishermen's net still unshaded. There are two clear egg-shaped spaces on the leftmost trees on the quay at right. To the right of the towers of Notre Dame, $1\frac{1}{2}$ inches from the right edge of the plate, a single tall chimney-pot is lightly indicated. The roof of the Pump re-outlined." (Reproduced here as 1st state.) Collections :—Mr. Atherton Curtis; Mr. G. Henderson.

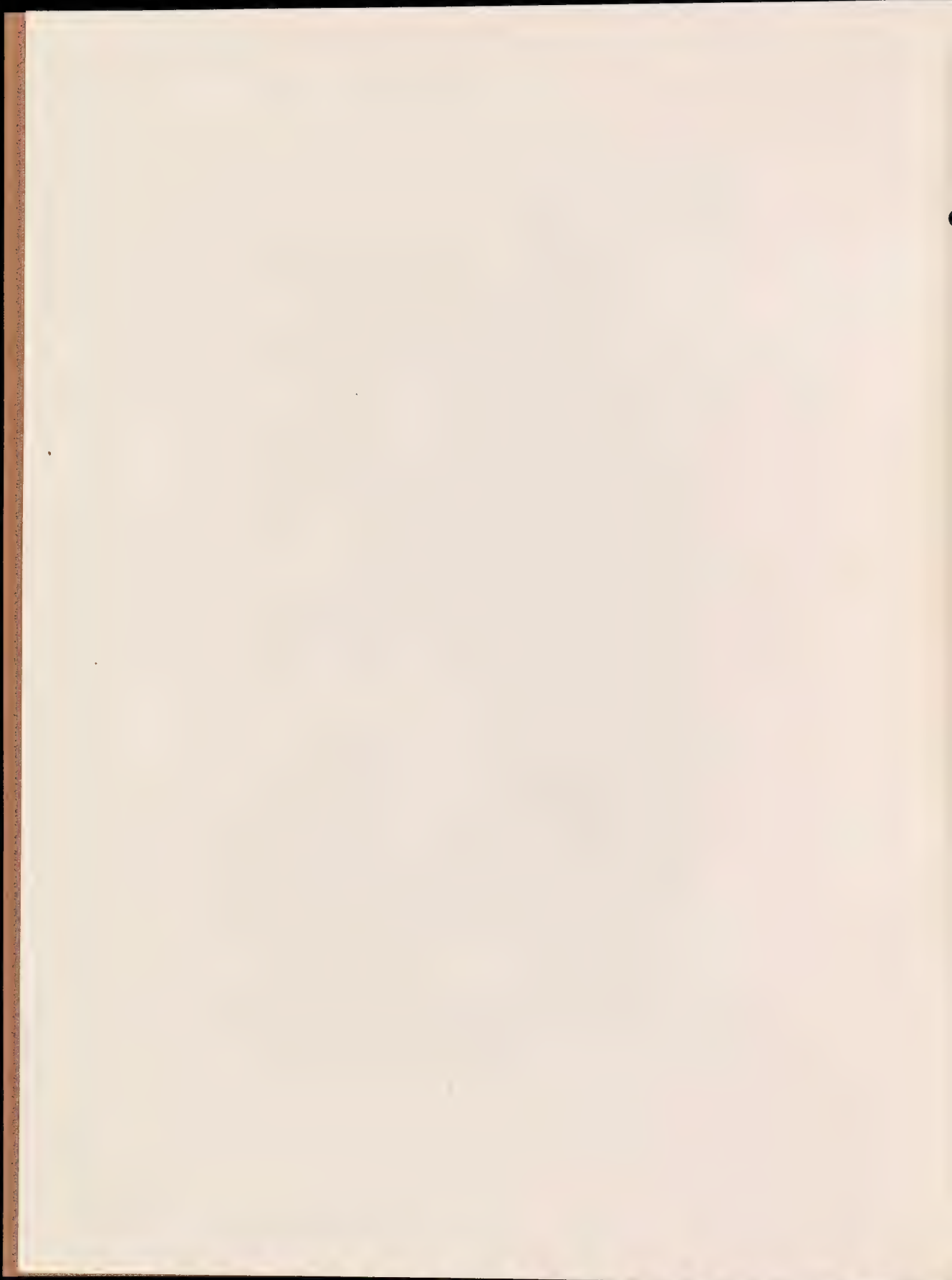
The description of the *3rd State* (the present 2nd State) should read :—

"Plate reduced to 172 x 252 mm; $6\frac{3}{4}$ x 10 inches. Still before the lettering and the /// across the cloud at left. Further work added in places, but not yet completed. The shading in the water still extends to the lower edge of the plate, leaving as yet no margin for inscriptions. A border-line appears at left and right. The spike surmounting the tower of the pump touches the upper bevel of the plate. The net is slightly shaded. In the lower right corner of the white face of the tower of the Pump the shadow of the adjacent house now appears in the shape of a leaning \vee , $3\frac{1}{4}$ inches from the bottom of the plate. Faint /// lines appear on the underside of the right arch of the bridge, at a point immediately above the head of the man standing under the arch. There is new /// shading at the top of underside of this same arch. The single tall chimney-pot mentioned in the previous state has been converted into a group of three pots; smoke issues from the tall centre one of these. The two clear spaces on the leftmost trees on the quay are shaded with /// lines.

Collections :—British Museum.

The present *3rd to 9th States* become the *4th to 10th States* respectively, and the reproductions, in the order of their appearance here, are of the 2nd State, 4th State, and the new 1st State.

In line 5 of the description of the present 3rd State, "below men" should read "below two men," and "from bottom" should read "from bottom of plate."



33. LE PONT NEUF

The width of the Engraved Surface is $6\frac{1}{2}$ inches ; 165 mm.

The second reproduction shown is of the 7th State.

In the description of the 9th State, for "the houses in the distance are reduced in height and retouched," read "are replaced by a receding street of small houses."

A propos the verses etched on the plate by Meryon in the 6th State, Professor Goesta Ecke, on page 40 of his *Charles Meryon* ('Meister der Graphik' series, Vol. XI, 1924) says (writing in German), "It is clear that the wording of the last two lines as given by Delteil and Bouvenne is correct (i.e., 'Diront pourquoi refaire, Commerce du pont de pierre'). That suggested by Wright appears to be garbled in order to make the lines read more rationally (rationalistisch entstellt.)" But it is Professor Ecke, I fear, who has endeavoured to make fact fit theory, for my wording was copied from the verses on an actual proof of the etching from the Burty collection which I had before me at the time, and is, moreover, confirmed by the statement of Mr. W. A. Bradley in his article on "Meryon, the Poet" in the *Print Collector's Quarterly*, Vol. 3, No. 3, October 1913, p. 346. Prof. Ecke, in his courteous reply to my letter drawing his attention to this says:—"In my original conjecture I was guided by a psychological interest, attempting to unify the graphic and poetic arts of Meryon as one homogeneous expression of his 'romantisch-magische Empfindungswelt' (romantic-magical world of perception), rather than by purely aesthetic considerations."

34. LE PONT-AU-CHANGE

The size of the Engraved Surface is $5\frac{1}{2} \times 12\frac{5}{8}$ inches ; 140 x 320 mm.

The *upper* reproduction on the third page of descriptions is of the 12th State and the *lower* is that of the 11th State.

36. LA MORGUE.

The date 1850, in the lettering on the 5th State, is probably the date of the *drawing*. (See first page of Section III for a note as to the date of this etching and of "L'Abside de Notre-Dame," in which a similar variation of dates occurs.)

38. L'ABSIDE DE NOTRE-DAME

See note to "La Morgue" above.

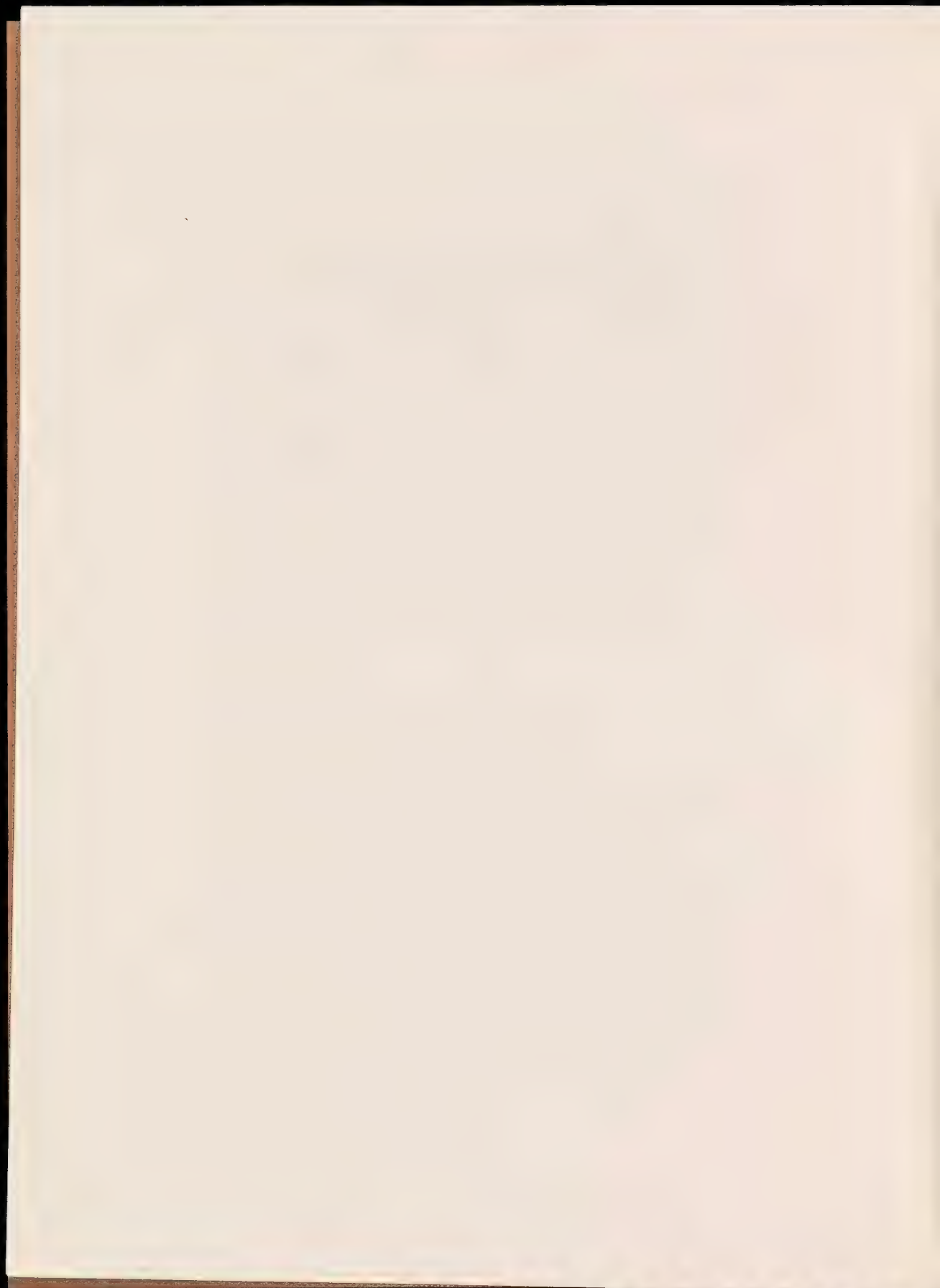
In the description of the lettering on the 6th State, for "DE" read "de."

39. "O TOI DÉGUSTATEUR"

The reproduction is of the 1st State. The British Museum now possesses a proof of this 1st State (acquired in 1924.) The "Morning Post" correctly announced this acquisition in its issue of October 13th, 1924, but on the following day, in a would-be fuller note about it, stated, erroneously, that the Museum had acquired "Meryon's great etching 'L'Abside de Notre Dame de Paris,' with a set of the verses written in pencil by Meryon on the margin."

40. LE TOMBEAU DE MOLIÈRE

In line 2 of the description of the 2nd State, for "Hayden" read "Haden."



43. COLLÈGE HENRI IV.

In the final lines of the 5th and 6th States, "Valentine" should be "Valentin."

The 2nd State (presumably the proof in the Berlin Museum) is reproduced by Prof. Goesta Ecke in his *Charles Meryon* ("Meister der Graphik" series, Vol. XI, 1924, Plate 26.)

45. MINISTÈRE DE LA MARINE.

In the description of the title on the 6th State, for "and" read "&."

47. LE PONT-AU-CHANGE, VERS 1784.

The size of the engraved surface should read, $4\frac{7}{8} \times 8\frac{7}{8}$ inches; 125 x 225 mm.

48. LA SALLE DES PAS PERDUS.

The hyphen between the two last words in the title should be deleted.

49. LA RUE PIROUETTE.

The size of Engraved Surface is $5 \times 3\frac{7}{8}$ inches; 126 x 99 mm.

51. PARTIE DE LA CITÉ DE PARIS

The size of plate is $5\frac{7}{8} \times 12\frac{5}{8}$ inches; 150 x 320 mm; and that of Engraved Surface $5 \times 11\frac{3}{8}$ inches; 128 x 288 mm.

In the title, for "PARTIÉ" read "PARTIE."

In the description of the 4th State, for "along the top" read "around the sky."

In the description of the lettering on the hoarding in the 6th State, for "AN CE GRA" read "AN DE GRA."

The reproduction in Prof. Goesta Ecke's *Charles Meryon* ("Meister der Graphik" series, Vol. XI, 1924, Plate 36) appears to be of an *undescribed* state between our 3rd and 4th States i.e. a *new 4th State*. It has the sky, but is before the completion of the border-line around the sky. Our 4th to 8th States thus become the 5th to 9th States respectively.

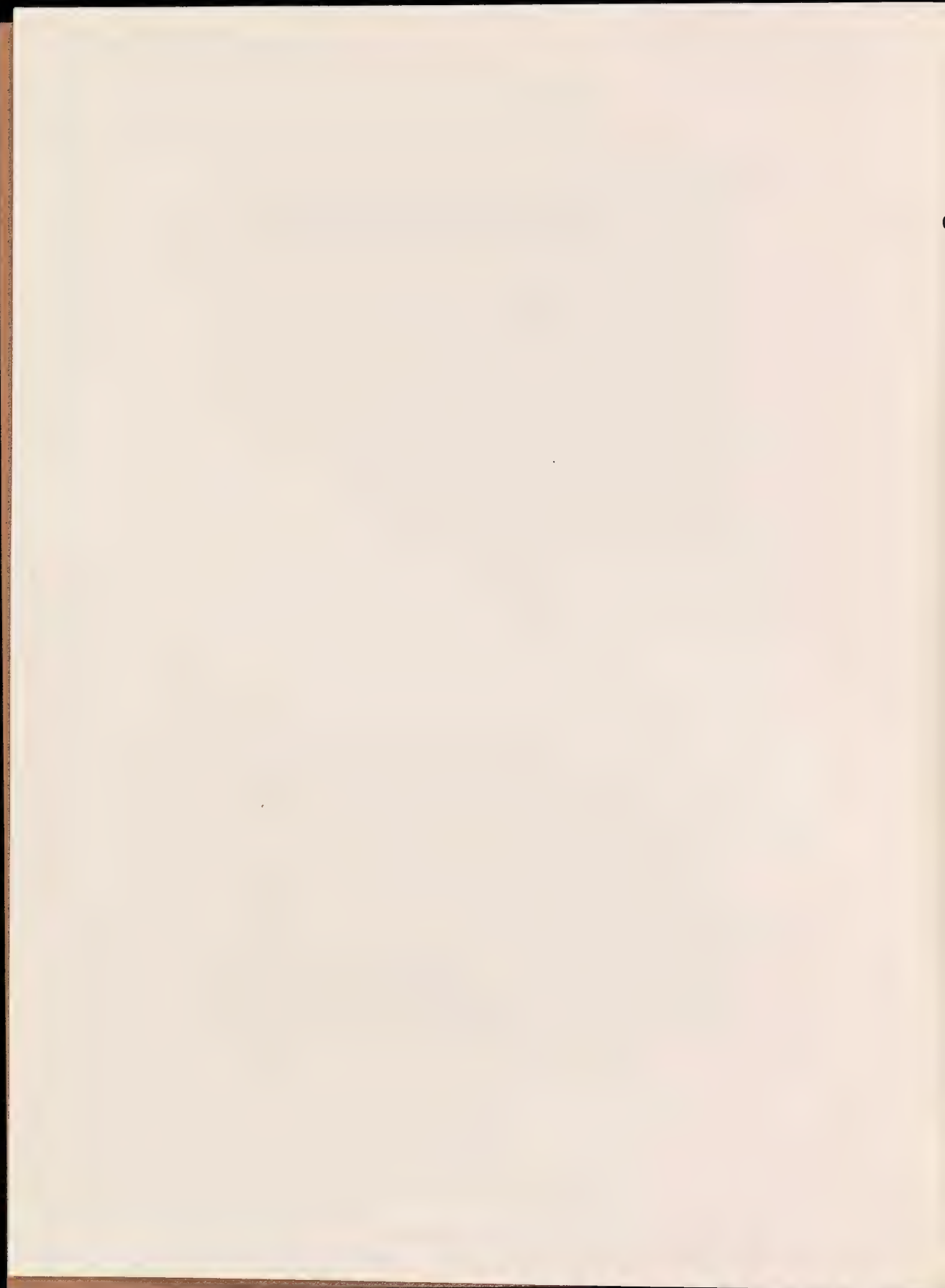
52. LE GRAND CHÂTELET

The reproduction unfortunately does not show the lettering, for it is this which forms, indeed, the only difference between the 2nd and 3rd States.

53. L'ANCIEN LOUVRE

In the sizes given above the reproduction, for " $7\frac{9}{16}$ " read " $7\frac{11}{16}$," and in those in the 5th State, for " $6\frac{7}{16}$ " read " $6\frac{9}{16}$."

Although the 6th State is dated 1866 (in the margin,) it is probable that this is incorrect, and that the plate was etched in 1865; (See second footnote). The date on the 6th state may not have been put in by Meryon himself.



55. LA RUE DES TOILES.

In the description of the 9th State, for "at the left" read "at the right."

In the notes of the size, for "Engraved: surface: $8\frac{1}{16} \times 4\frac{7}{16}$ inches" read "Engraved surface: $8\frac{3}{16} \times 4\frac{9}{16}$ inches; 208 x 116 mm."

56. PORTE D'UN ANCIEN COUVENT

To the description of the 1st State, add :—In the sky at the upper left there are two dark patches composed of short lines, with slight indications of foliage (? a vine) midway between them. Major J. H. W. Rennie had a proof of this state, on Japan paper, from the Bouvenne, Burty, and Seymour Haden collections.

To the description of the 2nd State, add :—The two dark patches and the foliage mentioned above are burnished out.

57. CHÂTEAU DE CHENONCEAU (1st Plate.)

It would appear that this plate is not only not unique but was published—as frontispiece to a volume entitled "Lettres et Devis de Philibert de l'Orme . . . relatives à la construction du Château de Chenonceau . . . publiés par M. L'Abbé Chevalier," 8vo, Paris, J. Techener . . . MDCCLXIII., forming part of a series of 5 volumes, entitled "Archives Royales de Chenonceau." The plate measures 133 x 220 mm; $5\frac{1}{4} \times 8\frac{3}{4}$ inches. For this information and that below (see No. 58) I am indebted to Monsieur Rod. Bindschedler of Lausanne, who has now procured for me a copy of this book which I have presented to the British Museum.

58. CHÂTEAU DE CHENONCEAU (2nd Plate)

This was also published, in the 3rd State, as frontispiece to a volume entitled "Pièces historiques relatives à la Chastellenie de Chenonceaux sous Louis XII," 8vo, Paris, J. Techener 1864. This forms part of the series mentioned above (see No. 57.)

59. RUINES DU CHATEAU DE PIERREFONDS

In the 3rd line from the bottom, for "Geoffry" read "Geoffroy."

61. ENTRÉE DU COUVENT

In the description of the lettering of the 3rd State, "Capucins" should not commence with a capital.

62. PLAN DU COMBAT DE SINOPE.

The British Museum now has the 1st State also, with the letter "N" correctly inserted by Meryon with the pen.

63. COUVERTURE DU VOYAGE

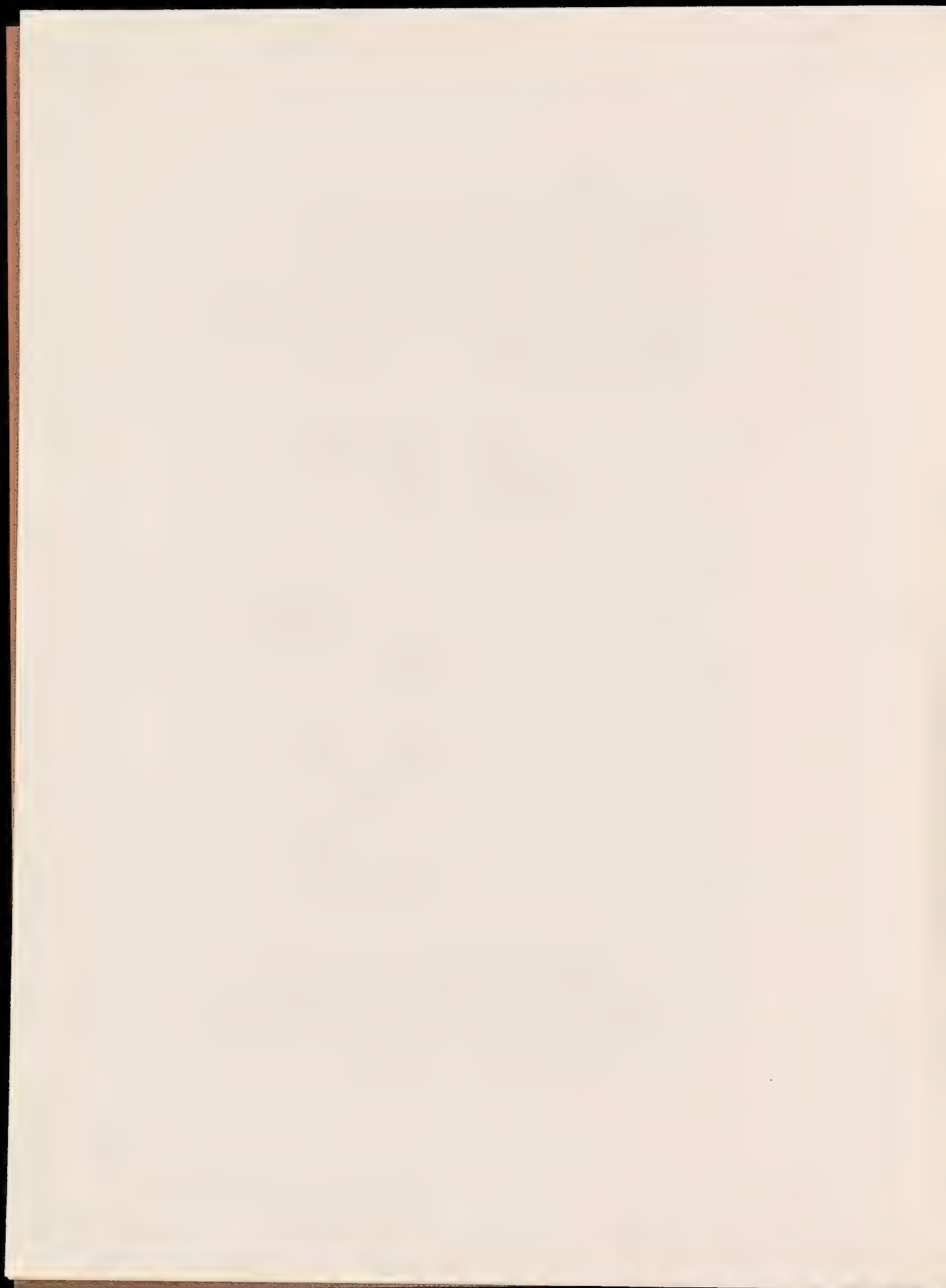
In the paragraph relating to the 1st State, for "Gardner" read "Garnier."

65. TÊTE DE CHIEN

The date should be 1860, not 1850.

67. NOUVELLE CALÉDONIE : GRANDE CASE INDIGÈNE

In a bequest from Col. F. A. Lucas, the Athenaeum, Pall Mall, London, has received an *undescribed* state between our 3rd and 4th States, which must now be reckoned the 4th State, making our 4th and 5th States the 5th and 6th States respectively. It has the monogram, but is still before the lettering.



69. PRESQU'ÎLE DE BANKS : POINTE DITE "DES CHARBONNIERS."

In the translation of the title, for "Colliers' Point(sic)" read "Charcoal-burners' Point." Mr. Horace Fildes of the Postal and Telegraph Department, New Zealand, informs me that there is a "Rue des Charbonniers" marked on an old map of the district (though not actually of this spot.) He says that the Point shown in the etching is a small un-named one near the residence of the late M. Francis Lelièvre (ex "Comte de Paris," 1840.)

The 7th State is in the British Museum also.

In the first line below the Auction Prices, for "1845" read "1865"

72. LA CHAUMIÈRE DU COLON

In the translation of the title, for "Hut" read "Thatched Hut."

In the note of the inscription of the British Museum's proof of the 1st State, for "Ma" read "Mai."

73. SAN FRANCISCO

The size of Engraved Surface is $7\frac{1}{4} \times 37\frac{1}{2}$ inches; 183 x 958 mm.

74. PRÔ-VOLANT DES ÎLES MULGRAVE

The reproduction is of the 7th State.

In the first line of the footnote, for "Agaüs" read "Aglatis."

The size of engraved surface should read " $3\frac{5}{8} \times 27\frac{7}{8}$ inches.

77. CASIMIR LE CONTE

In the description of the inscription on the 2nd State, for "aqua-forte" read "aqua forti."

79. FRANÇOIS VIÈTE

The reproduction, which is of the 9th State, unfortunately does not show all the lettering.

81. PIERRE NIVELLE

In the paragraph relating to the 1st State, for "7 août 1961" read "17 août 1861."

83. L. J. MARIE BIZEUL

The reproduction does not show the plate-edges.

84. TH. AGRIPPA D'AUBIGNÉ

In the description of the inscription on the 4th State, "q" should be "Q."

87. ADRESSE DE ROCHOUX

Instead of the sizes given, read "Size of plate: 92 x 119 mm; $3\frac{5}{8} \times 4\frac{11}{16}$ inches."

In the description of the 2nd State, after the word "placed," add "and by objects resembling scaffold-poles."

In the first line of the last footnote, for "Rochous" read "Rochoux."

The first word of the second line of the second footnote should be "the."

The date of this etching is unknown.

88. VERS A EUGÈNE BLÉRY (1st Plate.)

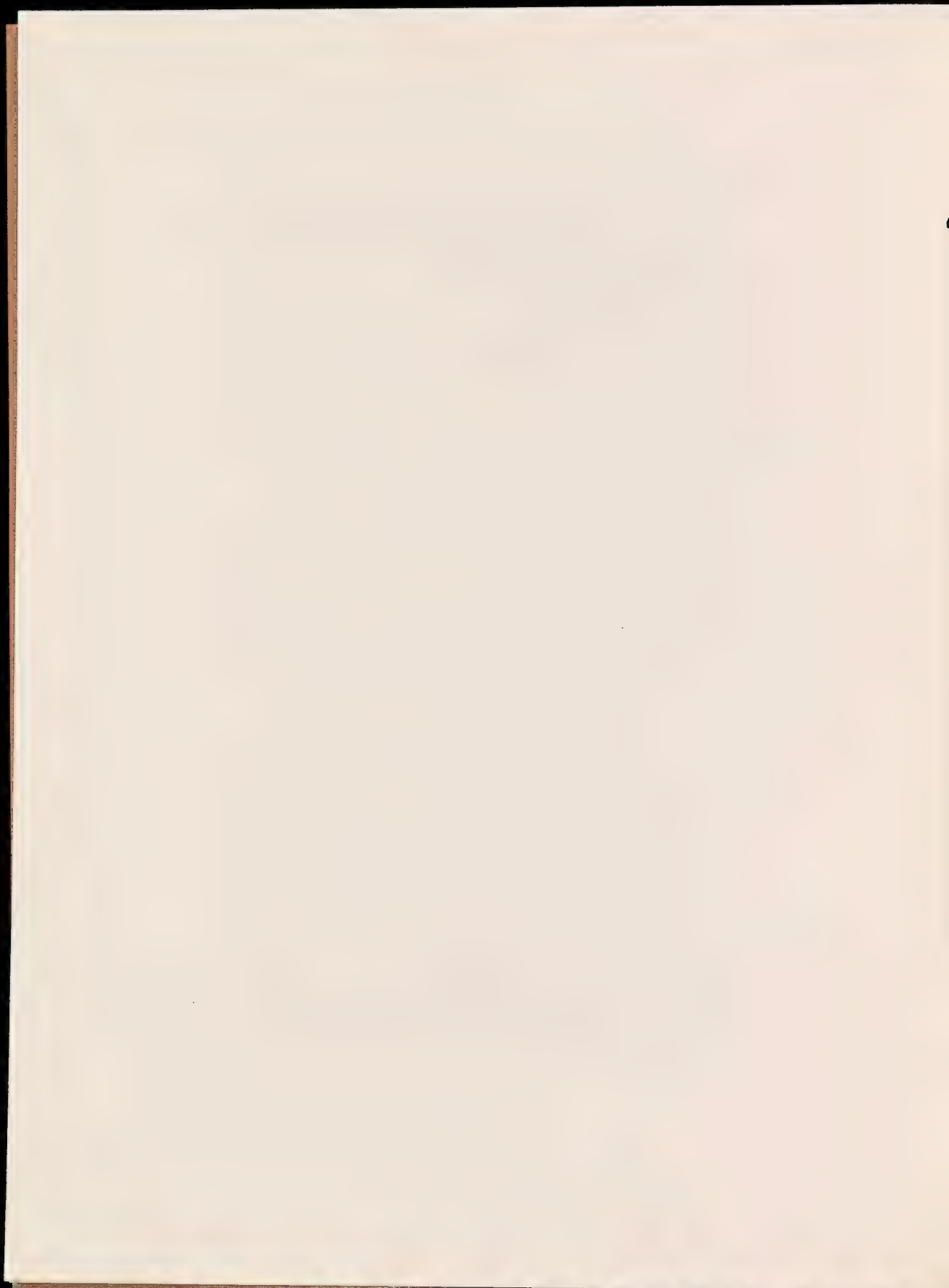
Two proofs are now known, each being a state:—

1st State.—With some foul biting in places; the corners of the plate are sharp.

Collection: The Art Institute of Chicago (from the Howard Mansfield collection.)

2nd State.—This foul biting removed, the corners of the plate are rounded.

Collection: British Museum (from the A. Chariatte collection.)



90. L'ATTELAGE

In the second line of the footnote relating to the *reproduction* of this etching, add "of this reproduction" after the word "impression."

The date of this etching is unknown.

91. LA LOI LUNAIRE (1st Plate)

Below the word "Wedmore" under the illustration, add "Burty 72."

The description of the 3rd State has by accident been dropped out. It is as follows:—

"With the lettering. In the dark background, about half way up, both on the left and on the right, close to the plate-edge, is a star with rays (*Reproduced.*) Collections: British Museum; Bibliothèque Nationale, Paris. Mr. Macgeorge had two proofs (a) from the Burty and Heywood collections, and (b) from the Mlle. Niel and Thibaudeau collections. Both were retouched with watercolours. Plate destroyed."

There exists a *Copy* of this etching by Monsieur Ed. Gosselin. It bears inscriptions similar to those of the 3rd State above.

93. LA LOI SOLAIRE

The British Museum's two proofs are both printed in red and black. Variations noticeable in them in the respective positions of the sun's rays incline one to believe that the sun and its rays are printed from a separate plate.

In the lowest footnote, for "froid" read "froide."

94. PRÉSENTATION DU VALÈRE MAXIME

The reproduction is of the 4th State, but does not show the plate edges.

95. PROJET D' ENCADREMENT

For the sizes given substitute the following:

States I-IV, 187 x 147 mm; $7\frac{3}{8}$ x $5\frac{7}{8}$ inches.

States V-end, 165 x 133 mm; $6\frac{1}{2}$ x $5\frac{1}{4}$ inches.

In the note of the British Museum's 1st State, for "14 Jv" read "24 Jv."

In the first line of the description of the 9th State, after the word "sword" add, "and the open book with the words 'CODE LOIS' upon it is reinserted above this sword, but is different in shape, its pages lying flatter than before."

In the last line of the paragraph relating to the 12th State, for "Feudi" read "Jendi."

To the description of the changes of the lettering on some of the books in the 13th State, add, "The words 'MAX VAL' on the stem of the tall book to right of the frame are changed to 'MAXI VALÈ.'"

97. & 98 PROJETS DE BILLETS D'ACTIONS

The dates of these are unknown.

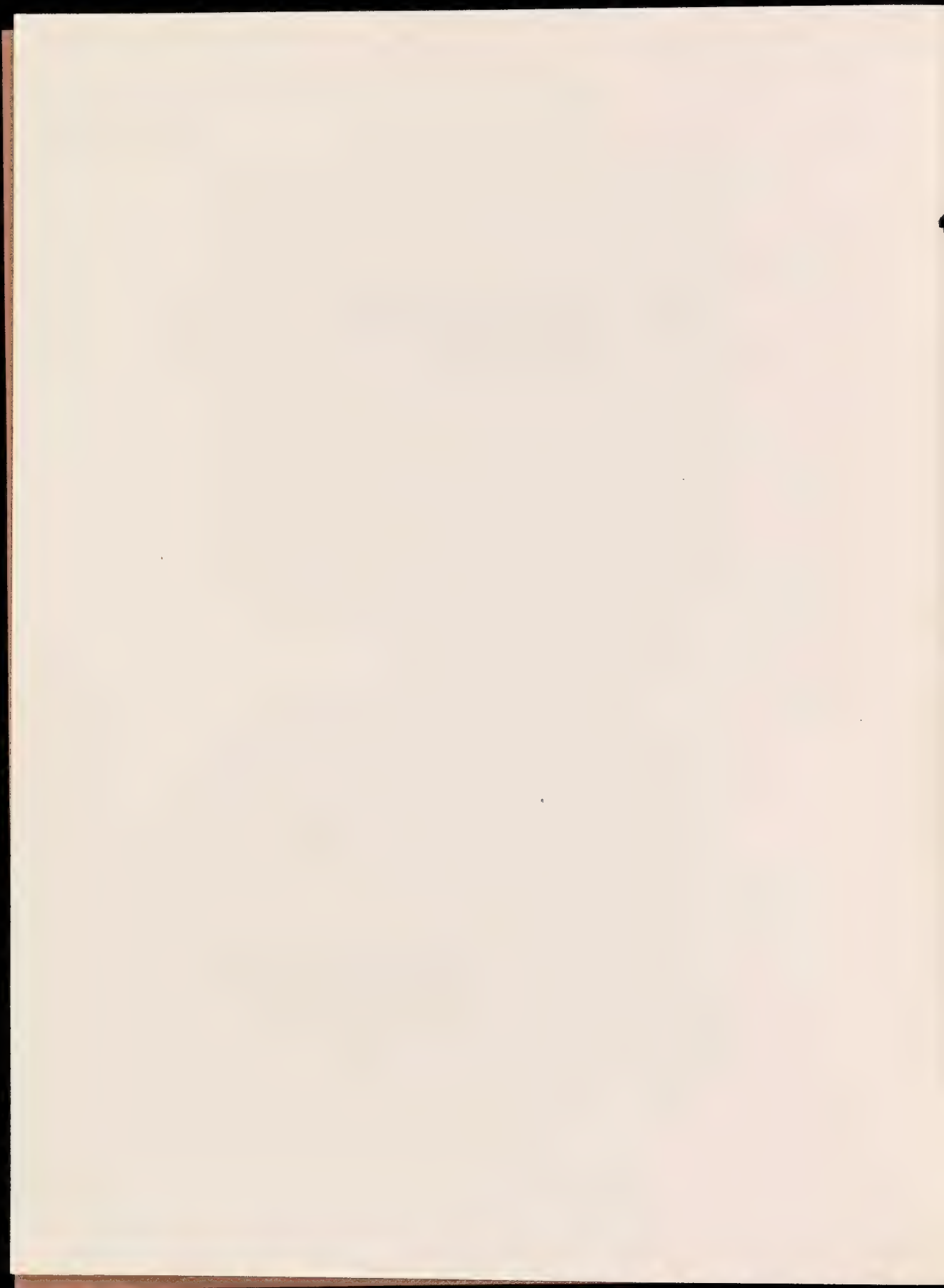
99. PETIT PRINCE DITO

In the first line of the description of the lettering of the verses in the 2nd State, for "l'fils la" read "l'fils de la." The second line of the title in this 2nd State now reads "(BAL DE NELLE CALE...)"

101. RÉBUS: BÉRANGER

Omit "Reproduced" following the date below the reproduction.

The date should be "1863."



MISCELLANEOUS NOTES :

In June 1924, the Athenaeum, Pall Mall, London,—the well-known Club,—received a magnificent bequest of fifty etchings by Meryon, from the late Colonel F. A. Lucas, one of its members. The following are among the most outstanding items :—

- No. 24. *Le Petit Pont*. 1st State, on old white paper, with pencil signature and date. At the foot of the work a marginal line has been indicated with a thick pencil.
- No. 38. *L'Abside de Notre-Dame*. 3rd State, on old thin paper. Proof before all letters, with dedication to Bracquemond, and with the verses written by Meryon in its lower margin (as in the sister impression in the British Museum.)

The *Stryge*, *Arche du Pont*, *Galérie*, *Tour de l'Horloge*, *Tixéranderie*, *St. Etienne-du-Mont*, *Pompe*, and *Pont Neuf*, are splendid proofs, printed upon a uniformly beautiful greenish paper.

The Turnbull Library, Wellington, New Zealand, possesses nine of the etchings of New Zealand subjects, viz. Nos. 63, 66, 67, 68, 69 (a proof before letters and a lettered impression), 70, 71, 72, 74.

Dr. H. Nazeby Harrington has very kindly sent me a cutting from a French newspaper of February 1868 containing Philippe Burty's biographical notice of Meryon, written the day after the etcher's funeral. In it Burty sums up in most felicitous phrases, well worth again recording, Meryon's unique genius. He says "It is the work of a painter and of a poet. Whether they show us *Notre-Dame* or the *Morgue*, the *Pont-au-Change* or the *Palais de Justice*, the *Pompe Notre-Dame* or the *Rue des Mauvais Garçons*, there is imprinted upon Meryon's etchings such an extraordinary *cachet* of melancholy and pride, of truth and picturesqueness, that the Paris now demolished—with those abrupt contrasts of light and shadow, those roofs denticulating the blue sky, and those old walls with that indelible patina which time had conferred on them—lives again in them . . . Yet the public frequently favours only those mediocrities doomed to be forgotten to-morrow, and does not recognise those artists whom the future will crown."

HAROLD J. L. WRIGHT,

London, June, 1925.

DISCUSSION OF NOTES

In June 1911, the following were taken from the notes of the expedition to the interior of the island of New Guinea, and are here presented in the form of a list.

The first of these notes, which was taken on the 1st of June, is a list of the names of the various tribes and sub-tribes of the island, and of the names of the various districts and sub-districts.

The second of these notes, which was taken on the 2nd of June, is a list of the names of the various tribes and sub-tribes of the island, and of the names of the various districts and sub-districts.

The third of these notes, which was taken on the 3rd of June, is a list of the names of the various tribes and sub-tribes of the island, and of the names of the various districts and sub-districts.

The fourth of these notes, which was taken on the 4th of June, is a list of the names of the various tribes and sub-tribes of the island, and of the names of the various districts and sub-districts.

The fifth of these notes, which was taken on the 5th of June, is a list of the names of the various tribes and sub-tribes of the island, and of the names of the various districts and sub-districts.

1911-12-13
J. H. H. H.



